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SELECTIONS

FROM THE

GREEK LYRIC POETS;

WITH

*AN HISTORICAL INTRODUCTION AND
EXPLANATORY NOTES*

BY

HENRY M. TYLER,

PROFESSOR OF GREEK AND LATIN IN SMITH COLLEGE,
NORTHAMPTON, MASS.

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PREFACE.

THE present edition of Selections from the Greek Lyric Poets has been prepared with the desire to do something toward filling what seems to be a great chasm in the field of Greek literature as explored in our American colleges. We study Greek poetry, leaving out those very species of song which have most to do with the common life of the common people.

I have followed very largely in my selections the German edition of Professor Buchholz. I have also to acknowledge my obligations for his excellent notes, which have been used with great freedom, though never without an attempt to verify his statements from other authorities. The text is generally that of Bergk; though in some exceptional cases, especially referred to in the notes, other authorities have been followed.

The original plan of the book included some selections from Pindar's Epinician Odes. I found, however, that another American editor was at work upon a plan similar to my own. I have to express my obligations that, in the consequent division of the field, so generous a portion was relinquished to myself.

References will be found to Smith's Classical Dictionaries, to Goodwin's Greek Moods and Tenses, and to Professor White's new edition of Schmidt's Rhythmic and Metric of the Classical Languages (S.). I regret that the first part of my book was sent to the publisher before I had time for a complete examination of this last work. The references are made as far as possible to the Grammars of Professors Goodwin (G.) and Hadley (H.).

In the Historical Introduction I have endeavored briefly to trace the growth of the Greek poetic art, with the desire to compensate in some slight degree for the fragmentary nature of the text. It has been my purpose to make the notes as brief as possible without too greatly exposing myself to the charge of meagerness. Discussions have been uniformly avoided.

This book has already greatly increased the interest of one student in the fragments of Greek Lyric poetry. That it may do as much for others is my highest ambition for its success.

HENRY M. TYLER.

SMITH COLLEGE, July 22, 1879.

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ELEGIAC POETS.

ELEGIAC POETS.



CALLINUS.

CALLINUS of Ephesus enjoys the reputation of being the oldest of the Greek elegiac poets. The date of his life can with difficulty be determined, though probably his writing commenced about 730 B. C. He is full of patriotic feeling and fiery earnestness.

Asia Minor seems from early ages to have been ravaged by the inroads of Cimmerians, wild barbarians supposed to issue from the regions north of the Euxine sea (cf. Herod. i. 6, 15, 103; iv. 12). From this scourge Asia Minor was not finally delivered until the reign of Alyattes (B. C. 618–566). It was probably in connection with the threatening of these invaders that Callinus wrote the following elegy to rouse the Ephesians to defend their homes. We have a line and a half of another, in which he beseeches Zeus to pity his countrymen.

The ELEGIAC DISTICH, used by the Elegiac Poets, is composed of an ordinary heroic hexameter consisting of two dactylic tripodies with cæsura (S. § 19, 2, III.); and of a catalectic dactylic hexameter with syncope in the third measure (S. § 11, 6, III.). This second verse is usually, but erroneously, called *pentameter*, a name founded on the mistaken division of the verse into five measures, the third of which was always a spondee and the fourth and fifth anapæsts. See S. § 28, 2; G. 295, 5; H. 911.

Μέχρις τευ κατάκεισθε; κότ' ἄλκιμον ἔξετε θυμόν,
ὦ νέοι; οὐδ' αἰδείσθ' ἀμφιπερικτίονας,

ὦδε λίην μεθιέντες, ἐν εἰρήνῃ δὲ δοκεῖτε
ῆσθαι, ἀτὰρ πόλεμος γαῖαν ἅπασαν ἔχει.

*

*

*

- 5 καὶ τις ἀποθνήσκων ὕστατ' ἀκοντισάτω.
τιμῆν τε γάρ ἐστι καὶ ἀγλαὸν ἀνδρὶ μάχεσθαι
γῆς πέρι καὶ παίδων κουριδίας τ' ἀλόχου
δυσμενέσιν· θάνατος δὲ τότε ἔσσεται, ὅππότε κεν δῇ
Μοῖραι ἐπικλώσωσ', ἀλλὰ τις ἰθὺς ἴτω
10 ἔγχος ἀνασχόμενος καὶ ὑπ' ἀσπίδος ἄλκιμον ἦτορ
ἔλσας, τὸ πρῶτον μιγνυμένου πολέμου.
οὐ γάρ κως θάνατόν γε φυγεῖν εἰμαρμένον ἐστίν
ἄνδρ', οὐδ' εἰ προγόνων ἢ χένος ἀθανάτων.
πολλάκι δηϊοτήτα φυγὼν καὶ δοῦπον ἀκόντων
15 ἔρχεται, ἐν δ' οἴκῳ μοῖρα κίχεν θάνατον·
ἀλλ' ὁ μὲν οὐκ ἔμπας δῆμῳ φίλος οὐδὲ ποθεινός,
τὸν δ' ὀλίγος στενάχει καὶ μέγας, ἣν τι πάθῃ·
λαῶ γὰρ σύμπαντι πόθος κρατερόφρονος ἀνδρός
θνήσκοντος. ζῶων δ' ἄξιος ἡμιθέων·
20 ὥσπερ γάρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρώσιν·
ἔρδει γὰρ πολλῶν ἄξια μῦθος ἑών.

TYRTAEUS.

THE story of Tyrtæus is almost too familiar to require repetition. According to tradition he was a lame schoolmaster, sent by the unwilling Athenians to the disappointed Spartans, who in obedience to the oracle sought a leader to rescue them from their misfortune in the second Messenian war. But the Athenians were in turn disappointed, and the Spartans were made jubilant, for he so inspired them with ardor by his songs

that complete victory crowned their efforts. Almost all modern critics look upon the story with great suspicion, but in any case the question arises how to account for the origin of the tradition, and how to explain its meaning. It is perhaps safe to accept the evidence that the poet was by birth and parentage a foreigner, but by his mental and moral superiority, evinced both in the inspiring power of his poetry and in a talent for organization which marked him as a statesman, he became a leader, and, at length, a citizen in the Dorian state. The effect of his songs was so highly estimated that it was customary for the armed soldiers to sing them in front of the king's tent before entering upon any military expedition.

The date of the second Messenian war would mark him as flourishing from about 685–665 B. C. For language his poems make use of the Epic dialect, with occasional Doric forms arising from local influence.

In the Ἑμβατήριον (p. 9) the metre is an anapæstic tripody (paræmiac). See S. § 31, 3, 1; G. 297, 3; H. 913, e.

ΥΠΟΘΗΚΑΙ.

I. (10.)*

- Τεθνάμεναι γὰρ καλὸν ἐπὶ προμάχοισι πεσόντα
 ἄνδρ' ἀγαθὸν περὶ ἧ πατρίδι μαρνάμενον.
 τὴν δ' αὐτοῦ προλιπόντα πόλιν καὶ πίονας ἀγρούς
 πτωχεύειν πάντων ἔστ' ἀνιηρότατον,
 5 πλαζόμενον σὺν μητρὶ φίλῃ καὶ πατρὶ γέροντι
 παισὶ τε σὺν μικροῖς κουριδίῃ τ' ἀλόχῳ.
 ἐχθρὸς μὲν γὰρ τοῖσι μετέσσεται, οὓς κεν ἴκηται
 χρησμοσύνη τ' εἰκὼν καὶ στρυγερὴ πενίη,
 αἰσχύνει τε γένος, κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει,
 10 πᾶσα δ' ἀτιμία καὶ κακότης ἔπεται.
 εἰ δ' οὕτως ἀνδρός τοι ἀλωμένου οὐδεμί' ὦρη

* The figures in parentheses give the numbering of Bergk's edition.

- γίγνεται, οὐτ' αἰδῶς οὐτ' ὅπῃς οὐτ' ἔλεος,
 θυμῷ γῆς περὶ τῆσδε μαχώμεθα καὶ περὶ παίδων
 θνήσκωμεν ψυχέων μηκέτι φειδόμενοι.
- 15 ὦ νέοι, ἀλλὰ μάχεσθε παρ' ἀλλήλοισι μένοντες,
 μηδὲ φυγῆς αἰσχροῦς ἄρχετε μηδὲ φόβου,
 ἀλλὰ μέγα ποιεῖσθε καὶ ἄλκιμον ἐν φρεσὶ θυμόν,
 μηδὲ φιλοψυχεῖτ' ἀνδράσι μαρνάμενοι·
 τοὺς δὲ παλαιότερους, ὧν οὐκέτι γούνατ' ἐλαφρά,
 20 μὴ καταλείποντες φεύγετε, τοὺς γεραροὺς·
 αἰσχροὺν γὰρ δὴ τοῦτο μετὰ προμάχοισι πεσόντα
 κεῖσθαι πρόσθε νέων ἄνδρα παλαιότερον,
 ἦδη λευκὸν ἔχοντα κάρη πολιόν τε γένειον,
 θυμὸν ἀποπνεῖοντ' ἄλκιμον ἐν κοινῇ,
- 25 αἵματόεντ' αἰδοῖα φίλαις ἐν χερσὶν ἔχοντα —
 αἰσχροὰ τά γ' ὀφθαλμοῖς καὶ νεμεσητὸν ἰδεῖν —
 καὶ χρóa γυμνωθέντα· νέοισι δὲ πάντ' ἐπέοικεν, —
 ὄφρ' ἐρατῆς ἦβης ἀγλαὸν ἄνθος ἔχῃ·
 ἀνδράσι μὲν θηητὸς ἰδεῖν, ἐρατὸς δὲ γυναιξίν,
- 30 ζωὸς ἐὼν, καλὸς δ' ἐν προμάχοισι πεσών.
 Ἀλλὰ τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν
 στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακῶν.

II. (11.)

- Ἄλλ' Ἡρακλῆος γὰρ ἀνικῆτου γένος ἐστέ,
 θαρσεῖτ', οὐ πῶ Ζεὺς αὐχένα λοξὸν ἔχει·
 μηδ' ἀνδρῶν πληθὺν δειμαίνετε, μηδὲ φοβεῖσθε,
 ἰθὺς δ' εἰς προμάχους ἀσπίδ' ἀνὴρ ἐχέτω,
 5 ἐχθρὰν μὲν ψυχὴν θέμενος, θανάτου δὲ μελαίνας

κήρας ὁμῶς αὐγαῖς ἡελίοιο φίλας.
 ἵστε γὰρ Ἄρηος πολυδακρύου ἔργ' αἰδηλα,
 εὖ δ' ὀργὴν ἐδάητ' ἀργαλέου πολέμου,
 καὶ θαμὰ φευγόντων τε διωκόντων τε γέγευσθε,
 10 ὦ νέοι, ἀμφοτέρων δ' εἰς κόρον ἡλάσατε.
 οἳ μὲν γὰρ τολμῶσι παρ' ἀλλήλοισι μένοντες
 ἔς τ' αὐτοσχεδίην καὶ προμάχους ἰέναι,
 παυρότεροι θνήσκουσι, σαοῦσι δὲ λαὸν ὀπίσω.
 τρεσσάντων δ' ἀνδρῶν πᾶσ' ἀπόλωλ' ἀρετή.
 15 οὐδεὶς ἂν ποτε ταῦτα λέγων ἀνύσειεν ἕκαστα,
 ὅσος, ἣν αἰσχροὶ πάθη, γίγνεται ἀνδρὶ κακά.
 ἀργαλέον γὰρ ὀπισθε μετάφρενον ἐστὶ δαΐζειν
 ἀνδρὸς φεύγοντος δηΐῳ ἐν πολέμῳ.
 αἰσχροὺς δ' ἐστὶ νέκυσ κακκείμενος ἐν κονίησιν,
 20 νῶτον ὀπισθ' αἰχμῇ δουρὸς ἐληλαμένος.
 31 ἄλλὰ τις εὖ διαβάς μενέτω ποσὶν ἀμφοτέροισιν
 στηριχθεὶς ἐπὶ γῆς, χεῖλος ὀδοῦσι δακῶν,
 μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὤμους
 ἀσπίδος εὐρείης γαστρὶ καλυψάμενος.
 25 δεξιτερῇ δ' ἐν χειρὶ τινασσέτω ὄμβριμον ἔγχος,
 κινείτω δὲ λόφον δεινὸν ὑπὲρ κεφαλῆς.
 ἔρδειν δ' ὄμβριμα ἔργα διδασκέσθω πολεμίζων,
 μηδ' ἐκτὸς βελέων ἐστάτω ἀσπίδ' ἔχων.
 ἀλλὰ τις ἐγγὺς ἰὼν αὐτοσχεδὸν ἔγχρ' μακρῷ
 30 ἢ ξίφει οὐτάζων δηϊὸν ἀνδρ' ἐλέτω.
 καὶ πόδα παρ ποδὶ θεῖς καὶ ἐπ' ἀσπίδος ἀσπίδ'
 ἐρείσας,
 ἐν δὲ λόφον τε λόφῳ καὶ κυνέην κυνέῃ
 καὶ στέρνον στέρνῳ πεπλημένος ἀνδρὶ μαχέσθω,

ἢ ξίφεος κώπην ἢ δόρυ μακρὸν ἐλών.
 35 ὑμεῖς δ' ὦ γυμνήτες, ὑπ' ἀσπίδος ἄλλοθεν ἄλλος
 πτώσσοντες μεγάλοις βάλλετε χερμαδίοις,
 δούρασί τε ξεστοῖσιν ἀκοντίζοντες ἐς αὐτούς,
 τοῖσι πανόπλοισι πλησίον ἱστάμενοι.

III. (12.)

Οὐτ' ἂν μνησαίμην οὐτ' ἐν λόγῳ ἄνδρα τιθείμην
 οὔτε ποδῶν ἀρετῆς οὔτε παλαισμοσύνης,
 οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθός τε βίην τε,
 νικῶν δὲ θεῶν Θρηϊκίον Βορέην,
 5 οὐδ' εἰ Τιθωνοῖο φνὴν χαριέστερος εἶη,
 πλουτοίη δὲ Μίδεω καὶ Κινύρεω μάλιον,
 οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἶη,
 γλῶσσαν δ' Ἀδρήστου μειλιχόγηρυν ἔχοι,
 οὐδ' εἰ πᾶσαν ἔχοι δόξαν πλὴν θούριδος ἀλκῆς,
 10 — οὐ γὰρ ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ —
 εἰ μὴ τετλαίῃ μὲν ὁρῶν φόνον αἱματόεντα
 καὶ δητῶν ὀρέγοιτ' ἐγγύθεν ἱστάμενος.
 ἦδ' ἀρετῇ, τόδ' ἄεθλον ἐν ἀνθρώποισιw ἄριστον
 κάλλιστόν τε φέρειν γίγνεται ἀνδρὶ νέφ.
 15 ξυνὸν δ' ἐσθλὸν τοῦτο πόλῃ τε παντὶ τε δήμῳ,
 ὃς τις ἀνὴρ διαβὰς ἐν προμάχοισι μένη
 νωλεμέως, αἰσχροῦς δὲ φυγῆς ἐπὶ πάγχυ λάθεται,
 ψυχὴν καὶ θυμὸν τλήμονα παρθέμενος,
 θαρσύνῃ δ' ἔπεςιν τὸν πλησίον ἄνδρα παρεστώς·
 20 οὗτος ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ·
 αἵψα δὲ δυσμενέων ἀνδρῶν ἔτρεψε φάλαγγας

- τρηχείας, σπουδῇ τ' ἔσχεθε κύμα μάχης·
 αὐτὸς δ' ἐν προμάχοισι πεσὼν φίλον ὤλεσε θυμόν
 ἄστν τε καὶ λαοὺς καὶ πατέρ' εὐκλείσας,
 25 πολλὰ διὰ στέρνοιο καὶ ἀσπίδος ὀμφαλοέσσης
 καὶ διὰ θώρηκος πρόσθεν ἐληλαμένος·
 τὸν δ' ὀλοφύρονται μὲν ὁμῶς νέοι ἡδὲ γέροντες,
 ἀργαλέῳ τε πόθῳ πᾶσα κέκηδε πόλις·
 καὶ τύμβος καὶ παῖδες ἐν ἀνθρώποις ἀρίσσημοι
 30 καὶ παίδων παῖδες καὶ γένος ἐξοπίσω.
 οὐδέ ποτε κλέος ἐσθλὸν ἀπόλλνται οὐδ' ὄνομ' αὐτοῦ,
 ἀλλ' ὑπὸ γῆς περ ἐὼν γίγνεται ἀθάνατος,
 ὃν τιν' ἀριστεύοντα μένοντά τε μαρνάμενόν τε
 γῆς πέρι καὶ παίδων θοῦρος Ἄρης ὀλέσῃ.
 35 εἰ δὲ φύγῃ μὲν κῆρα ταηλεγέος θανάτοιο,
 νικήσας δ' αἰχμῆς ἀγλαὸν εὖχος ἔλῃ,
 πάντες μιν τιμῶσιν ὁμῶς νέοι ἡδὲ παλαιοί,
 πολλὰ δὲ τερπνὰ παθὼν ἔρχεται εἰς Ἀΐδην·
 γηράσκων ἀστοῖσι μεταπρέπει, οὐδέ τις αὐτόν
 40 βλάπτειν οὔτ' αἰδοῦς οὔτε δίκης ἐθέλει,
 πάντες δ' ἐν θώκοισιν ὁμῶς νέοι οἳ τε κατ' αὐτόν
 εἵκουσ' ἐκ χώρας οἳ τε παλαιότεροι.
 ταύτης νῦν τις ἀνὴρ ἀρετῆς εἰς ἄκρον ἰκέσθαι
 πειράσθω θυμῷ, μὴ μεθιεῖς πολέμου.

EMBATHPION.

IV. (15.)

Ἄγετ', ὦ Σπάρτας εὐάνδρου
 κούροι πατέρων πολιητῶν,

λαιᾷ μὲν ἴτυν προβάλεσθε,
 δόρυ δ' εὐτόλμως πάλλοντες,
 5 μὴ φειδόμενοι τᾶς ζωᾶς·
 οὐ γὰρ πάτριον τᾷ Σπάρτῃ.

MIMNERMUS.

MIMNERMUS was born apparently at Smyrna, and flourished according to some authorities from about 635 B. C., while others place his literary activity in the following century. The facts of his life are but little known to us, though the date is to a certain degree fixed by the fact that Solon addresses him as a contemporary. He was the first to employ the elegiac verse for plaintive mournful compositions, and so receives the honor of introducing to the Greeks a new invention in song, more especially as the character which he impressed upon the elegy became a distinguishing trait of that style of poetry forever after. Abandoning the themes of war he sung of the trials and disappointments of life, exalting love as the only compensation left to poor mortality. A beautiful maiden named Nanno, the preëminent subject of his song, was immortalized by his elegies addressed to her.

The dialect of Mimnermus was the Epic, though with some forms like *κοτέ* and *κως* imitating the later Ionic.

NANNO.

I. (1.)

Τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης;
 τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι,
 κρυπταδὴ φιλότης καὶ μείλιχα δῶρα καὶ εὐνή·
 εἰ ἥβης ἄνθεα γίγνεται ἀρπαλέα

- 5 ἀνδράσιν ἤδὲ γυναιξίν· ἐπεὶ δ' ὀδυνηρὸν ἐπέλθῃ
 γῆρας, ὃ τ' αἰσχροὺς ὁμῶς καὶ κακὸν ἄνδρα τιθεῖ,
 αἰεὶ μιν φρένας ἀμφὶ κακαὶ τείρουσι μέριμναι,
 οὐδ' αὐγὰς προσορῶν τέρπεται ἡελίου,
 ἀλλ' ἐχθρὸς μὲν παισίν, ἀτίμαστος δὲ γυναιξίν·
 10 οὕτως ἀργαλέον γῆρας ἔθηκε θεός.

II. (2.)

- Ἡμεῖς δ' οἶά τε φύλλα φύει πολυανθέος ὥρη
 ἔαρος, ὅτ' αἰψ' αὐγῆς αὖξεται ἡελίου,
 τοῖς ἱκελοι πῆχυιον ἐπὶ χρόνον ἀνθῆσιν ἤβης
 τερπόμεθα, πρὸς θεῶν εἰδότες οὔτε κακόν
 5 οὐτ' ἀγαθόν· Κῆρες δὲ παρεστήκασι μέλαιναι,
 ἥ μὲν ἔχουσα τέλος γήραος ἀργαλέον,
 ἥ δ' ἑτέρη θανάτιο· μίνυνθα δὲ γίγνεται ἤβης
 καρπός, ὅσον τ' ἐπὶ γῆν κίδνεται ἡέλιος·
 αὐτὰρ ἐπὴν δὴ τοῦτο τέλος παραμείψεται ὥρης,
 10 αὐτίκα τεθνᾶναι βέλτιον ἢ βίοςτος·
 πολλὰ γὰρ ἐν θυμῷ κακὰ γίγνεται· ἄλλοτε οἶκος
 τρυχοῦται, πενίης δ' ἔργ' ὀδυνηρὰ πέλει·
 ἄλλος δ' αὖ παίδων ἐπιδέυεται, ὧν τε μάλιστα
 ἱμεύων κατὰ γῆς ἔρχεται εἰς Ἀΐδην·
 15 ἄλλος νοῦσον ἔχει θυμοφθόρον· οὐδέ τις ἔστιν
 ἀνθρώπων, ᾧ Ζεὺς μὴ κακὰ πολλὰ διδοῖ.



III. (5.)

Αὐτίκα μοι κατὰ μὲν χροίην ῥέει ἄσπετος ἰδρώς,
 πτοιῶμαι δ' ἐσορῶν ἄνθος ὀμηλικίης

τερπνὸν ὁμῶς καὶ καλόν, ἐπεὶ πλέον ὠφέλεν εἶναι·
 ἀλλ' ὀλιγοχρόνιον γίγνεται ὥσπερ ὄναρ
 5 ἤβη τιμήεσσα· τὸ δ' ἀργαλέον καὶ ἄμορφον
 γῆρας ὑπὲρ κεφαλῆς αὐτίχ' ὑπερκρέμαται,
 ἐχθρὸν ὁμῶς καὶ ἄτιμον, ὃ τ' ἄγνωστον τιθεῖ ἄνδρα,
 βλάπτει δ' ὀφθαλμοὺς καὶ νόον ἀμφιχυθῆν.

IV. (12.)

Ἡέλιος μὲν κάρτ' ἔλαχεν πόνον ἥματα πάντα, ✓
 οὐδέ ποτ' ἄμπαυσις γίγνεται οὐδεμία
 ἵπποισιν τε καὶ αὐτῷ, ἐπεὶ ῥοδοδάκτυλος Ἥως
 Ὠκεανὸν προλιποῦσ' οὐρανὸν εἰσαναβῆ·
 5 τὸν μὲν γὰρ διὰ κῦμα φέρει πολυήρατος εὐνὴ
 κοίτῃ, Ἡφαίστου χερσὶν ἐληλαμένη
 χρυσοῦ τιμήεντος, ὑπόπτερος, ἄκρον ἐφ' ὕδωρ
 εὐδονθ' ἀρπαλέως χώρου ἀφ' Ἑσπερίδων
 γαίαν ἐς Αἰθιοπῶν, ἵνα δὴ θοδὸν ἄρμα καὶ ἵπποι
 10 ἐστᾶσ', ὄφρ' Ἥως ἡριγένεια μόλῃ·
 ἔνθ' ἐπέβη ἐτέρων ὀχέων Ὑπερίονος υἱός.

 SOLON.

SOLON was an Athenian citizen of noble birth, tracing his lineage back to Codrus, the last king of Athens. His mother was also cousin to the mother of Peisistratus. His naturally meditative mind was rendered more thoughtful by observation at home and extended travel abroad, so that he became known as one of the seven sages of Greece.

His age was one of peculiar interest in the history of his fatherland. Born about 638 B. C., he grew up to find the state suffering from widely extended discontent, and in 594 he was elected Archon with unlimited power to introduce the needed reforms.

The little oratory and philosophy of that age was almost entirely poetic, and Solon's work as a statesman was performed largely through this same instrumentality; he addressed the people in poetry. Athens had for many years been troubled with an old dispute with the Megarians over the possession of the island of Salamis. Megara had gained the superiority in the contest, and the Athenians in despair had given up their undertaking, even passing a law forbidding writing or saying anything to urge the people to reopen the conflict. Solon, however, was indignant at such a result, so that he finally even feigned himself mad, and, after the report of his irresponsibility had been sufficiently circulated, rushed in among the citizens and delivered a poetic address, bidding them retrieve their disgrace and repossess the lovely Salamis. The appeal was sustained by the ardor of the younger citizens, war was recommenced, and Salamis was recovered.

This was the commencement of Solon's prominence as a poet and politician, but he never relinquished his fondness for this method of bringing his thoughts before the people. He is said even to have written a metrical version of his laws, and certainly composed a number of shorter poems, generally of a hortatory character. The basis of Solon's dialect was the Epic, though with some peculiarities which remind us of the later Attic.

ΣΑΛΑΜΙΣ.

I. (1.)

Αὐτὸς κήρυξ ἦλθον ἀφ' ἡμερτῆς Σαλαμῶνος,
κόσμον ἐπέων ᾧδὴν ἀντ' ἀγορῆς θέμενος.

II. (2, 3.)

- Εἶπν δὴ τότε ἔγὼ Φολεγάνδριος ἡ Σικινήτης
 ἀντί γ' Ἀθηναίου, πατρίδ' ἀμειψάμενος·
 αἶψα γὰρ ἂν φάτις ἦδε μετ' ἀνθρώποισι γένοιτο·
 Ἀττικὸς οὗτος ἀνὴρ τῶν Σαλαμιναφετῶν.
 5 Ἵομεν εἰς Σαλαμῖνα, μαχησόμενοι περὶ νήσου
 ἱμερτῆς, χαλεπὸν τ' αἰσχος ἀπωσόμενοι.

ΥΠΟΘΗΚΑΙ ΕΙΣ ΑΘΗΝΑΙΟΥΣ.

III. (4.)

- Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὐ ποτ' ὀλεῖται
 αἴσαν καὶ μακάρων θεῶν φρένας ἀθανάτων·
 τοίη γὰρ μεγάλθυμος ἐπίσκοπος ὁμβριμοπάτρη
 Παλλὰς Ἀθηναίη χειράς ὑπερθεν ἔχει·
 5 αὐτοὶ δὲ φθείρειν μεγάλην πόλιν ἀφραδίησιν
 ἄστοι βούλονται χρήμασι πειθόμενοι,
 δήμου θ' ἡγεμόνων ἄδικος νόος, οἷσιν ἐτοῖμον
 ὕβριος ἐκ μεγάλης ἄλγεα πολλὰ παθεῖν·
 οὐ γὰρ ἐπίστανται κατέχειν κόρον οὐδὲ παρούσας
 10 εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ.
 * * *
 πλουτοῦσιν δ' ἀδίκους ἔργμασι πειθόμενοι
 * * *
 οὐθ' ἱερῶν κτεάνων οὔτε τι δημοσίων
 φειδόμενοι κλέπτουσιν ἐφ' ἀρπαγῇ ἄλλοθεν ἄλλος
 οὐδὲ φυλάσσονται σεμνὰ θέμεθλα Δίκης,
 15 ἡ σιγῶσα σύνοιδε τὰ γιγνόμενα πρό τ' ἔοντα,
 τῷ δὲ χρόνῳ πάντως ἤλθ' ἀποτισομένη.

- τοῦτ' ἤδη πάσῃ πόλει ἔρχεται ἔλκος ἄφνικτον ·
 εἰς δὲ κακὴν ταχέως ἤλυθε δουλοσύνην,
 ἣ στάσιν ἔμφυλον πόλεμόν θ' εὖδοντ' ἐπεγεῖρει,
 20 ὃς πολλῶν ἐρατὴν ὤλεσεν ἡλικίην ·
 ἐκ γὰρ δυσμενέων ταχέως πολυήρατον ἄστν
 τρύχεται ἐν συνόδοις τοῖς ἀδικοῦσι φίλαις.
 ταῦτα μὲν ἐν δήμῳ στρέφεται κακά· τῶν δὲ πενιχρῶν
 ἱκνοῦνται πολλοὶ γαῖαν ἐς ἄλλοδαπὴν
 25 πραθέντες δεσμοῖσιν τ' ἀεικελίοισι δεθέντες,
 καὶ κακὰ δουλοσύνης στυγνὰ φέρουσι βίᾱ.
 οὕτω δημόσιον κακὸν ἔρχεται οἴκαδ' ἐκάστω,
 αὐτεῖοι δ' ἔτ' ἔχειν οὐκ ἐθέλουσι θύραι,
 ὑψηλὸν δ' ὑπὲρ ἔρκος ὑπέρθορεν, εὖρε δὲ πάντως,
 30 εἰ καὶ τις φεύγων ἐν μυχῷ ἢ θαλάμῳ.
 ταῦτα διδάξαι θυμὸς Ἀθηναίους με κελεύει,
 ὥς κακὰ πλεῖστα πόλει δυσνομία παρέχει,
 εὐνομία δ' εὐκοσμία καὶ ἄρτια πάντ' ἀποφαίνει,
 καὶ θαμὰ τοῖς ἀδίκοις ἀμφιτίθησι πέδας ·
 35 τραχέα λειαίνει, παύει κόρον, ὕβριν ἀμαυροῖ,
 αὐαίνει δ' ἄτης ἄνθεα φνόμενα,
 εὐθύνει δὲ δίκας σκολιάς ὑπερήφανά τ' ἔργα
 πραῦνει, παύει δ' ἔργα διχοστασίης,
 παύει δ' ἀργαλέης ἔριδος χόλον, ἔστι δ' ὑπ' αὐτῆς
 40 πάντα κατ' ἀνθρώπους ἄρτια καὶ πινυτά.

IV. (5.)

Δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος, ὅσσον ἐπαρκεῖ,
 τιμῆς οὐτ' ἀφελῶν οὐτ' ἐπορεξάμενος ·

- οἱ δ' εἶχον δύναμιν καὶ χρήμασιν ἦσαν ἀγητοί,
καὶ τοῖς ἐφρασάμην μηδὲν ἀεικές ἔχειν ·
5 ἔστην δ' ἀμφιβαλὼν κρατερὸν σάκος ἀμφοτέροισιν,
νικᾶν δ' οὐκ εἶασ' οὐδετέρους ἀδίκως.

V. (11.)

- Εἰ δέ πεπόνθατε λυγρὰ δι' ὑμετέρεην κακότητα,
μή τι θεοῖς τούτων μοῖραν ἐπαμφέρετε ·
αὐτοὶ γὰρ τούτους ηὔξήσατε ῥύματα δόντες,
καὶ διὰ ταῦτα κακὴν ἔσχετε δουλοσύνην ·
5 ὑμέων δ' εἰς μὲν ἕκαστος ἀλώπεκος ἵχνησι βαίνει,
σύμπασιν δ' ὑμῶν κοῦφος ἔνεστι νόος ·
εἰς γὰρ γλῶσσαν ὀρᾶτε καὶ εἰς ἔπος αἰόλον ἀνδρός,
✓ εἰς ἔργον δ' οὐδὲν γιγνόμενον βλέπετε.

ΥΠΟΘΗΚΑΙ ΕΙΣ ΕΑΥΤΟΝ.

VI. (13.)

- ✓ Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,
Μοῦσαι Πιερίδες, κλυτὲ μοι εὐχομένῳ ·
ὄλβον μοι πρὸς θεῶν μακάρων δότε καὶ πρὸς
ἀπάντων
ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθὴν ·
5 εἶναι δέ γλυκὺν ὦδε φίλοις, ἐχθροῖσι δὲ πικρόν,
τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν,
χρήματα δ' ἱμείρω μὲν ἔχειν, ἀδίκως δὲ πεπᾶσθαι
οὐκ ἐθέλω · πάντως ὕστερον ἦλθε δίκη.
πλοῦτον δ' ὃν μὲν δῶσι θεοί, παραγίγνεται ἀνδρί

- 10 ἔμπεδος ἐκ νεάτου πυθμένος εἰς κορυφήν·
 ὃν δ' ἄνδρες (τιμῶσιν) ὕφ' ὕβριος, οὐ κατὰ κόσμον
 ἔρχεται, ἀλλ' ἀδίκους ἔργμασι πειθόμενος (μ²⁷)
 οὐκ ἐθέλων ἔπεται· ταχέως δ' ἀναμίσγεται αἷτη·
 ἀρχὴ δ' ἐξ ὀλίγου γίγνεται ὥστε πυρός,
 15 φλαύρη μὲν τὸ πρῶτον, ἀνιερὴ δὲ τελευτᾷ.
 οὐ γὰρ δὴν θνητοῖς ὕβριος ἔργα πέλει.
 ἀλλὰ Ζεὺς πάντων ἐφορᾷ τέλος, ἐξαπίνης δέ
 ὥστ' ἄνεμος νεφέλας αἶψα διεσκέδασεν
 ἡρινός, ὃς πόντου πολυκύμονος ἀτρυγέτιο
 20 πυθμένα κινήσας, γῆν κατὰ πυροφόρον
 δηώσας καλὰ ἔργα, θεῶν ἕδος αἰπὺν ἰκάνει.
 οὐρανόν, αἰθρίην δ' αὖθις ἔθηκεν ἰδεῖν·
 λάμπει δ' ἡελίοιο μένος κατὰ πύονα γαῖαν
 καλόν, ἀτὰρ νεφέων οὐδὲν ἔτ' ἐστὶν ἰδεῖν·
 25 τοιαύτη Ζηνὸς πέλεται τίσις, οὐδ' ἐφ' ἐκάστῳ
 ὥσπερ θνητὸς ἀνὴρ, γίγνεται ὀξύχολος·
 αἰεὶ δ' οὐ ἐλέληθε διαμπερές, ὅστις ἀλιτρόν
 θυμὸν ἔχει, πάντως δ' ἐς τέλος ἐξεφάνη.
 ἀλλ' ὁ μὲν αὐτίκ' ἔτισεν, ὁ δ' ὕστερον· ἦν δὲ φύ-
 γωσιν
 30 αὐτοί, μὴδὲ θεῶν μοῖρ' ἐπιούσα κίχρη,
 ἦλυθε πάντως αὖθις· ἀναίτιοι ἔργα τίνουσιν
 ἦ παῖδες τοῦτων ἦ γένος ἐξοπίσω.
 θνητοὶ δ' ὠδε νοεῦμεν ὁμῶς ἀγαθὸς τε κακὸς τε·
 δευρὴν εἰς αὐτοῦ δόξαν ἕκαστος ἔχει,
 35 πρὶν τι παθεῖν· τότε δ' αὐτίκ' ὁδύρεται· ἄχρι δὲ
 τούτου
 χάσκοντες κούφαις ἐλπίσι τερπόμεθα.

- χῶστίς μὲν νούσοισιν ὑπ' ἀργαλέησι πιεσθῇ,
 ὡς ὑγιῆς ἔσται, τοῦτο κατεφράσατο ·
 ἄλλος δειλὸς ἐὼν ἀγαθὸς δοκεῖ ἔμμεναι ἀνὴρ,
 40 καὶ καλός, μορφὴν οὐ χαρίεσσαν ἔχων ·
 εἰ δέ τις ἀχρήμων, πενίης δέ μιν ἔργα βιάται,
κτῆσασθαι πάντως χρήματα πολλὰ δοκεῖ.
 σπεύδει δ' ἄλλοθεν ἄλλος· ὁ μὲν κατὰ πόντον
 ἀλάται
 ἐν νηυσὶν χρήζων οἴκαδε κέρδος ἄγειν
 45 ἰχθυόεντ', ἀνέμοισι φρευόμενος ἀργαλέοισιν,
 φειδωλὴν ψυχῆς οὐδεμίαν θέμενος ·
 ἄλλος γῆν τέμνων πολυδένδρεον εἰς ἐνιαυτὸν
 λατρεύει, τοῖσιν καμπύλ' ἄροτρα μέλει ·
 ἄλλος Ἀθηναίης τε καὶ Ἡφαίστου πολυτέχνειω
 50 ἔργα δαεὶς χειροῖν ξυλλέγεται βίοτον ·
 ἄλλος Ὀλυμπιάδων Μουσέων πάρα δῶρα διδαχθεὶς,
 ἱμερτῆς σοφίης μέτρον ἐπιστάμενος ·
 ἄλλον μάντιν ἔθηκεν ἄναξ ἐκάεργος Ἀπόλλων,
 ἔγνω δ' ἀνδρὶ κακὸν τηλόθεν ἐρχόμενον,
 55 ᾧ συνομαρτήσωσι θεοί· τὰ δὲ μόρσιμα πάντως
 οὔτε τις οἰωνὸς ῥύσεται οὔθ' ἱερά·
 ἄλλοι Παιῶνος πολυφαρμάκου ἔργον ἔχοντες
 ἱητροί· καὶ τοῖς οὐδὲν ἔπεστι τέλος ·
 πολλάκι δ' ἐξ ὀλίγης ὀδύνης μέγα γίγνεται ἄλγος,
 60 κοῦκ ἄν τις λύσαιτ' ἥπια φάρμακα δούς,
 τὸν δὲ κακαῖς νούσοισι κυκώμενον ἀργαλείαις τε
 ἀψάμενος χειροῖν αἰψα τίθησ' ὑγιῇ.
 Μοῖρα δέ τοι θνητοῖσι κακὸν φέρει ἥδὲ καὶ ἐσθλόν·
 δῶρα δ' ἄφυκτα θεῶν γίγνεται ἀθανάτων·

- 65 *πᾶσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδέ τις οἶδεν,
 ἧ μέλλει σχήσειν χρήματος ἀρχομένου,
 ἀλλ' ὁ μὲν εὖ ἔρδων πειρώμενος οὐ προνοήσας
 εἰς μεγάλην αἶτην καὶ χαλεπὴν ἔπεσεν,
 τῷ δὲ κακῶς ἔρδοντι θεὸς περὶ πάντα δίδωσιν*
 70 *συντυχίην ἀγαθὴν, ἔκλυσιν ἀφροσύνης·
 πλούτου δ' οὐδὲν τέρμα πεφασμένον ἀνδράσι κείται·
 οἱ γὰρ νῦν ἡμέων πλείστον ἔχουσι βίον,
 διπλασίως σπεύδουσι· τίς ἂν κορέσειεν ἅπαντας;
 κέρδεά τοι θνητοῖς ὥπασαν ἀθάνατοι·*
 75 *αἷτη δ' ἐξ αὐτῶν ἀναφαίνεται, ἣν ὁπότεν Ζεὺς
 πέμψῃ τισομένην, ἄλλοτε ἄλλος ἔχει.*

VII. (15.)

*Πολλοὶ γὰρ πλουτεῦσι κακοί, ἀγαθοὶ δὲ πένονται·
 ἀλλ' ἡμεῖς αὐτοῖς οὐ διαμενέμεθα
 τῆς ἀρετῆς τὸν πλοῦτον, ἐπεὶ τὸ μὲν ἔμπεδον αἰεὶ,
 χρήματα δ' ἀνθρώπων ἄλλοτε ἄλλος ἔχει.*

XENOPHANES.

XENOPHANES was the distinguished Eleatic philosopher, born at Colophon, though very little that is definite can be determined with regard to the time of his birth. He flourished during the latter half of the 6th century B. C., establishing himself in the Phocæan colony of Elea, in Italy, having been for some reason banished from his native city. He was the author of a number of poems, of which his elegies are those best known to us. He uses the style of poetry rather

in the manner of Mimnermus than in that of the earlier writers, being however more positive and didactic, and less melancholy. He upholds the dignity of philosophy against the excessive admiration of the Greeks for athletic strength, while at the same time he sharply chides the Ionians for their growing luxury and effeminacy. He recommends that at the banquets the praises of virtue rather than the prowess of giants should be sung.

The dialect of Xenophanes corresponds in general to the Epic, with a few individual peculiarities.

ΕΛΕΓΕΙΑ.

I. (1.)

- Νῦν γὰρ δὴ ζάπεδον καθαρὸν καὶ χεῖρες ἀπάντων
 καὶ κύλικες · πλεκτοὺς δ' ἀμφιτιθεῖ στεφάνους,
 ἄλλος δ' εὐῶδες μύρον ἐν φιάλῃ παρατείνει ·
 κρατὴρ δ' ἔστηκεν μεστὸς εὐφροσύνης ·
 5 ἄλλος δ' οἶνος ἐτοῖμος, ὃς οὐ ποτε φησὶ προδώσειν,
 μέλιχος ἐν κεράμοις, ἄνθεος ὁσδόμενος ·
 ἐν δὲ μέσοις ἀγνὴν ὀδμὴν λιβανωτὸς ἵησιν,
 ψυχρὸν δ' ἔστιν ὕδωρ καὶ γλυκὺ καὶ καθαρὸν ·
 πάρκεινται δ' ἄρτοι ξανθοὶ γεραρή τε τράπεζα ·
 10 τυροῦ καὶ μέλιτος πίονος ἀχθομένη ·
 βωμὸς δ' ἄνθεσιν ἂν τὸ μέσον πάντῃ πεπύκασται,
 μολπή δ' ἀμφὶς ἔχει δώματα καὶ θαλίη.
 χρὴ δὲ πρῶτον μὲν θεὸν ὑμνεῖν εὐφρονας ἄνδρας
 εὐφήμοις μύθοις καὶ καθαροῖσι λόγοις.
 15 σπείσαντας δὲ καὶ εὐξαμένους τὰ δίκαια δύνασθαι
 πρήσσειν — ταῦτα γὰρ ὦν ἐστὶ προχειρότερον,
 οὐχ ὕβρις, — πίνειν ὅπόσον κεν ἔχων ἀφίκαιο

οἷκαδ' ἄνευ προπόλου, μὴ πάνυ γηραλέος·
 ἀνδρῶν δ' αἰνεῖν τοῦτον, ὃς ἐσθλὰ πίων ἀναφαίνει,
 20 ὥς οἱ μνημόσυν' ἦ, καὶ τὸν, ὃς ἀμφ' ἀρετῆς,
 οὔτι μάχας διέπει Τιτῆνων οὐδὲ Γιγάντων,
 οὐδὲ τὰ Κενταύρων, πλάσματα τῶν προτέρων,
 ἦ στάσις σφεδανάς· τοῖς οὐδὲν χρηστὸν ἔνεστιν·
 θεῶν δὲ προμηθεῖν αἰὲν ἔχειν ἀγαθόν.

II. (2.)

Ἄλλ' εἰ μὲν ταχυτῇτι ποδῶν νίκην τις ἄροιτο
 ἢ πενταθλεύων, ἔνθα Διὸς τέμενος
 παρ Πίσαιο ῥοῆς ἐν Ὀλυμπίῃ, εἴτε παλαίων,
 ἢ καὶ πυκτοσύνην ἀλγινόεσσαν ἔχων,
 5 εἴτε τὸ δεινὸν ἄεθλον, ὃ παγκράτιον καλέουσιν,
 ἀστοῖσιν κ' εἴη κυδρότερος προσορᾶν,
 καὶ κε προεδρίην φανερὴν ἐν ἀγῶσιν ἄροιτο,
 καὶ κεν σῖτ' εἴη δημοσίων κτεάνων
 ἐκ πόλεως καὶ δῶρον, ὃ οἱ κειμήλιον εἴη·
 10 εἴτε καὶ ἵπποισιν, ταῦτά χ' ἅπαντα λάχοι,
 οὐκ ἔων ἄξιος, ὥσπερ ἐγώ· ῥώμης γὰρ ἀμείνων
 ἀνδρῶν ἢδ' ἵππων ἡμετέρῃ σοφίῃ.
 ἀλλ' εἰκὴ μάλα τοῦτο νομίζεται· οὐδὲ δίκαιον
 προκρίνειν ῥώμην τῆς ἀγαθῆς σοφίης.
 15 οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετῇ,
 οὔτ' εἰ πενταθλεῖν, οὔτε παλαισμοσύνην,
 οὐδὲ μὲν εἰ ταχυτῇτι ποδῶν, τό πέρ ἐστι πρότιμον
 ῥώμης ὅσσ' ἀνδρῶν ἔργ' ἐν ἀγῶνι πέλει,
 τοῦνεκεν ἂν δὴ μᾶλλον ἐν εὐνομίῃ πόλις εἴη·

20 σμικρὸν δ' ἄν τι πόλει χάρμα γένοιτ' ἐπὶ τῷ,
 εἴ τις ἀεθλεύων νικῶ Πίσας παρ' ὄχθας·
 οὐ γὰρ πιαίνει ταῦτα μυχοὺς πόλεως.

THEOGNIS.

THEOGNIS was a native of Megara, about twenty miles westward across the bay and the island of Salamis from Athens. He flourished from about 550 until as late as 490 B. C. His birth would therefore apparently fall as early as B. C. 570.

For a long time previous to the birth of Theognis his native city had suffered from a series of revolutions which threw the control of the state back and forth between the oligarchs and the commons, or more frequently tyrants who usurped the power in their name. Theognis belonged by birth and by sympathy to the nobles, and his poems naturally reflect his feeling of indignation over the misfortunes of his friends, and his thorough hatred of their political opponents. His sentiments were greatly intensified by his personal losses, as his property was confiscated, and he was sent forth an exile, homeless and almost friendless. He found at last a resting-place and obtained the rights of citizenship in Megara, in Sicily. It was the natural result of his experiences that all his thoughts were colored by his political feeling. In his writings the nobles are always the ἀγαθοί and ἐσθλοί, and the common people are κακοί and δειλοί, so that these words, as they occur in his poems, are always to be taken as having at least much of this political signification.

Theognis has left to us an extended collection of apothegms, and is therefore far better known to us than any other author as a writer of gnomic poetry. His verses were addressed to one Kurnos the son of Polypas, of whom nothing further is

known than Theognis suggests. His lines contain frequently very excellent moral maxims, and for this reason were studied in the Greek schools as part of the moral training of the young. He was, however, a disappointed, imbibittered man, and his feelings are constantly coming into sight. He could not be satisfied with the times in which he lived, nor with the actions of his countrymen.

There are other fragments of the poetry of Theognis, but they are less deserving of attention. The edition of Bergk gives some fourteen hundred lines of his elegiacs; only a portion has been selected as sufficient to give an illustration of the Greek gnomic poetry.

The dialect in which Theognis wrote was the Epic, with some modifications from the Ionic, and some forms also Doric, as Megara was a Dorian state.

ὦ ἄνα, Λητοῦς υἱέ, Διὸς τέκος, οὔποτε σεῖο
 λήσομαι ἀρχόμενος οὐδ' ἀποπανόμενος,
 ἀλλ' αἰεὶ πρῶτον σὲ καὶ ὕστατον ἔν τε μέσοισιν
 αἰείσω· σὺ δέ μοι κλῦθι καὶ ἐσθλὰ δίδου.

5 Φοῖβε ἄναξ, ὅτε μὲν σε θεὰ τέκε πότνια Λητώ, 5*
 φοῖνικος ῥαδινῆς χερσὶν ἐφαψαμένη,
 ἀθανάτων κάλλιστον, ἐπὶ τροχοειδέϊ λίμνῃ,
 πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίῃ
 ὀδμῆς ἀμβροσίης, ἐγέλασσε δὲ γαῖα πελώρη,
 10 γήθησεν δὲ βαθὺς πόντος ἀλὸς πολίης. 10

* Ἀρτεμι θηροφόνῃ, θύγατερ Διός, ἦν Ἀγαμέμνων
 εἶσαθ', ὅτ' ἐς Τροίην ἔπλεε νηυσὶ θοαῖς,

* The figures on the right give the numbering of Bergk's edition.

εὐχομένῳ μοι κλῦθι, κακὰς δ' ἀπὸ κῆρας ἄλαλκε·
σοὶ μὲν τοῦτο, θεά, σμικρόν, ἐμοὶ δὲ μέγα.

15 Μοῦσαι καὶ Χάριτες, κοῦραι Διός, αἳ ποτε Κάδμου
ἐς γάμον ἐλθοῦσαι καλὸν αἰείσατ' ἔπος· 16
(ὅττι καλόν, φίλον ἐστί· τὸ δ' οὐ καλὸν οὐ φίλον
ἐστίν·)
τούτ' ἔπος ἀθανάτων ἦλθε διὰ στομάτων.

Κύρνε, σοφίζομένῳ μὲν ἐμοὶ σφρηγὶς ἐπικείσθω
20 τοῖσδ' ἔπεσιν, λήσει δ' οὔποτε κλεπτόμενα. 20
οὐδέ τις ἀλλάξει κάκιον τοῦσθλοῦ παρεόντος.
ὦδε δὲ πᾶς τις ἐρεῖ· Θεύγνιδός ἐστιν ἔπη
τοῦ Μεγαρέως· πάντας δὲ κατ' ἀνθρώπους ὀνο-
μαστός
ἀστοῖσιν δὴ οὐ πῶ παῖσιν ἀδεῖν δύναμαι·
25 οὐδὲν θαυμαστόν, Πολυπαῖδῃ· [οὐδὲ γὰρ ὁ Ζεὺς 25
οὔθ' ὕψων πάντεσσ' ἀνδάνει οὔτ' ἀνέχων.]

Σοὶ δ' ἐγὼ εὖ φρονέων ὑποθήσομαι, οἷά περ αὐτός,
Κύρν', ἀπὸ τῶν ἀγαθῶν παῖς ἔτ' ἐὼν ἔμαθον.
πέπνυο, μηδ' αἰσχροῖσιν ἐπ' ἔργμασι μηδ' ἀδί-
κοισιν
30 τιμὰς μηδ' ἀρετὰς ἔλκεο μηδ' ἀφενος. 30

Ταῦτα μὲν οὕτως ἴσθι· κακοῖσι δὲ μὴ προσομίλει
ἀνδράσιν, ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχεο·
καὶ παρὰ τοῖσιν πῖνε καὶ ἔσθιε, καὶ μετὰ τοῖσιν
ἵξε, καὶ ἀνδανε τοῖς, ὧν μεγάλη δύναμις.

35 ἐσθλῶν μὲν γὰρ ἅπ' ἐσθλὰ μαθήσεται· ἦν δὲ κα-
κοῖσιν 35

συμμίσσης, ἀπολείς καὶ τὸν ἔοντα νόον.
ταῦτα μαθὼν ἀγαθοῖσιν ὁμίλεις, καὶ ποτε φήσεις
εὖ συμβουλευεῖν τοῖσι φίλοισιν ἐμέ.

Κύρνε, κύει πόλις ἦδε, δέδοικα δὲ μὴ τέκη ἄνδρα
40 εὐθυντήρα κακῆς ὕβριος ἡμετέρης. 40
ἄστοι μὲν γὰρ ἔθ' οἶδε σαόφρονες, ἡγεμόνες δὲ
τετράφεται πολλὴν ἐς κακότητα πεσεῖν.

Οὐδεμίαν πω, Κύρν', ἀγαθοὶ πόλιν ὤλεσαν ἄνδρες·
ἀλλ' ὅταν ὑβρίζειν τοῖσι κακοῖσιν ᾄδῃ,
45 δῆμόν τε φθείρωσι, δίκας τ' ἀδίκοισι διδῶσιν 45
οἰκείων κερδέων εἵνεκα καὶ κράτεος,
ἔλπεο μὴ δηρὸν κείνην πόλιν ἀτρεμεῖσθαι,
μηδ' εἰ νῦν κείται πολλῇ ἐν ἡσυχίᾳ,
εὖτ' ἂν τοῖσι κακοῖσι φίλ' ἀνδράσι ταῦτα γένηται,
50 κέρδεα δημοσίῳ σὺν κακῷ ἐρχόμενα. 50
ἐκ τῶν γὰρ στάσιές τε καὶ ἔμφυλοι φόνοι ἀνδρῶν.
μούναρχος δὲ πόλει μήποτε τῇδε ἄδοι.

Κύρνε, πόλις μὲν ἔθ' ἦδε πόλις, λαοὶ δὲ δὴ ἄλλοι
οἱ πρόσθ' οὔτε δίκας ἥδεσαν, οὔτε νόμους,
55 ἀλλ' ἀμφὶ πλεურῇσι δορὰς αἰγῶν κατέτριβον, 55
ἕξω δ' ὥστ' ἔλαφοι τῆςδ' ἐνέμοντο πόλεος·
καὶ νῦν εἶσ' ἀγαθοί, Πολυπαῖδῃ· οἱ δὲ πρὶν
ἐσθλοὶ
νῦν δειλοί. τίς κεν ταῦτ' ἀνέχοιτ' ἐσορῶν;

ἀλλήλους δ' ἀπατῶσιν ἐπ' ἀλλήλοισι γελῶντες,
 60 οὔτε κακῶν γνώμας εἰδότες οὔτ' ἀγαθῶν. 60

Μηδένα τῶνδε φίλον ποιεῦ, Πολυπαῖδη, ἀστῶν
 ἐκ θυμοῦ, χρεῖης εἵνεκα μηδεμιῆς·
 ἀλλὰ δόκει μὲν πᾶσιν ἀπὸ γλώσσης φίλος εἶναι,
 χρῆμα δὲ συμμίσξης μηδενὶ μηδ' ὀτιοῦν
 65 σπουδαῖον· γνώση γὰρ οἷζυρῶν φρένας ἀνδρῶν, 65
 ὥς σφιν ἐπ' ἔργοισιν πίστις ἔπ' οὔδεμία,
 ἀλλὰ δόλους τ' ἀπάτας τε πολυπλοκίας τ' ἐφίλησαν
 οὕτως, ὥς ἄνδρες μηκέτι σωζόμενοι.

Πιστὸς ἀνὴρ χρυσοῦ τέ καὶ ἀργύρου ἀντερύσασθαι
 70 ἄξιός ἐν χαλεπῇ, Κύρνε, διχοστασίῃ. 70

Παύρους εὐρήσεις, Πολυπαῖδη, ἄνδρας ἐταίρους 70
 πιστοὺς ἐν χαλεποῖς πρήγμασι γινομένους,
 οἳ τινες ἂν τολμῶεν, ὁμόφρονα θυμὸν ἔχοντες,
 ἴσον τῶν ἀγαθῶν τῶν τε κακῶν μετέχουν.

75 Οὐ τόσσους χ' εὖροις διζήμενος οὐδ' ἐπὶ πάντας 75
 ἀνθρώπους, οὓς ναῦς μὴ μία πάντας ἄγοι,
 οἷσιν ἐπὶ γλώσση τε καὶ ὀφθαλμοῖσιν ἔπεστιν
 αἰδώς, οὐδ' αἰσχρὸν χρῆμ' ἐπὶ κέρδος ἄγει.

Μή μ' ἔπεσιν μὲν στέργε, νόον δ' ἔχε καὶ φρένας
 80 ἄλλας, 80
 εἴ με φιλεῖς καὶ σοι πιστὸς ἔνεστι νόος.
 ἀλλὰ φίλει καθαρὸν θέμενος νόον, ἢ μ' ἀποειπῶν

ἔχθαιρ', ἀμφαδίην νεῖκος ἀειράμενος.
 ὃς δὲ μῆ γλώσση δίχ' ἔχει νόον, οὗτος ἑταῖρος
 δειλός, Κύρν', ἐχθρὸς βέλτερος ἢ φίλος ὦν.
 85 Ἦν τις ἐπαινέσῃ σε τόσον χρόνον ὅσσον ὀρώης, 93
 νοσφισθεὶς δ' ἄλλην γλώσσαν ἱῇσι κακὴν,
 τοιοῦτός τοι ἑταῖρος ἀνὴρ φίλος οὔτι μάλ' ἐσθλός,
 ὃς κ' εἴπῃ γλώσση λῶα, φρονῇ δ' ἕτερα.

Ἄλλ' εἴη τοιοῦτος ἐμοὶ φίλος, ὃς τὸν ἑταῖρον 97
 90 γινώσκων ὀργὴν καὶ βαρὺν ὄντα φέρει
 ἀντὶ κασιγνήτου· σὺ δέ μοι, φίλε, ταῦτ' ἐνὶ θυμῷ
 φράζεο, καὶ ποτ' ἐμοῦ μνήσῃαι ἐξοπίσω.

Μηδεὶς σ' ἀνθρώπων πείσῃ κακὸν ἄνδρα φιλῆσαι, 101
 Κύρνε· τί δ' ἐστ' ὄφελος δειλὸς ἀνὴρ φίλος ὦν;
 95 οὔτ' ἂν σ' ἐκ χαλεποῦ πόνου ῥύσαιο καὶ ἄτης,
 οὔτε κεν ἐσθλὸν ἔχων τοῦ μεταδοῦν ἐθέλοι.

Δειλοὺς εὖ ἔρδοντι ματαιοτάτη χάρις ἐστίν· 105
 ἴσον καὶ σπείρειν πόντον ἄλὸς πολιῆς.
 οὔτε γὰρ ἂν πόντον σπείρων βαθὺ λήϊον ἀμῶς,
 100 οὔτε κακοὺς εὖ δρῶν εὖ πάλιν ἀντιλάβοις.
 ἀπληστον γὰρ ἔχουσι κακοὶ νόον· ἦν δ' ἐν ἀμάρτης,
 τῶν πρόσθεν πάντων ἐκκέχυται φιλότης.
 οἱ δ' ἀγαθοὶ τὸ μέγιστον ἐλαφρίζουσι παθόντες,
 μνήμα δ' ἔχουσ' ἀγαθῶν καὶ χάριν ἐξοπίσω.

105 Κιβδήλου δ' ἀνδρὸς γινῶναι χαλεπώτερον οὐδέν, 117
 Κύρν', οὐδ' εὐλαβίης ἐστὶ περὶ πλέονος.

Χρυσοῦ κιβδηλοιο καὶ ἀργύρου ἀνσχετος ἄτη, 119
 Κύρνε, καὶ ἐξευρεῖν ῥάδιον ἀνδρὶ σοφῷ.
 εἰ δὲ φίλου νόος ἀνδρὸς ἐνὶ στήθεσσι λελήθη
 120 ψυδρὸς ἑών, δόλιον δ' ἐν φρεσὶν ἦτορ ἔχη,
 τοῦτο θεὸς κιβδηλότατον ποίησε βροτοῖσιν,
 καὶ γνῶναι πάντων τοῦτ' ἀνιηρότατον.
 οὐ γὰρ ἂν εἰδείης ἀνδρὸς νόον οὐδὲ γυναικός,
 πρὶν πειρηθείης ὥσπερ ὑποζυγίου.
 125 οὐδέ κεν εἰκάσσαις ὥσπερ ποτ' ἐς ὦνιον ἐλθών· η
 πολλάκι γὰρ γνῶμην ἐξαπατῶσ' ἰδέαι. X W Y I C

Οὐδὲν ἐν ἀνθρώποισι πατρὸς καὶ μητρὸς ἄμεινον 131
 ἔπλετο, τοῖς ὁσίῃ, Κύρνε, μέμηλε δίκη.

Οὐδεῖς, Κύρν', ἄτης καὶ κέρδεος αἴτιος αὐτός, 133
 120 ἀλλὰ θεοὶ τούτων δώτορες ἀμφοτέρων·
 οὐδέ τις ἀνθρώπων ἐργάζεται, ἐν φρεσὶν εἰδὼς
 ἐς τέλος εἴτ' ἀγαθὸν γίνεται εἴτε κακόν.
 πολλάκι γὰρ δοκέων θήσκειν κακόν, ἐσθλὸν ἔθηκεν·
 καὶ τε δοκῶν θήσκειν ἐσθλόν, ἔθηκε κακόν.
 125 οὐδέ τῳ ἀνθρώπων παραγίγνεται, ὅσ' ἐθέλησιν·
 ἴσχει γὰρ χαλεπῆς πείρατ' ἀμηχανίης.
 ἀνθρώποι δὲ μάταια νομίζομεν, εἰδότες οὐδέν·
 θεοὶ δὲ κατὰ σφέτερον πάντα τελοῦσι νόον.

Οὐδεῖς πῶ ξείνων, Πολυπαῖδη, ἐξαπατήσας 143
 130 οὐδ' ἰκέτην θνητῶν ἀθανάτους ἔλαθεν.

Βούλεο δ' εὖσεβέων ὀλίγοις σὺν χρήμασιν οἰκεῖν, 145
 ἢ πλουτεῖν, ἀδίκως χρήματα πασάμενος.

ἐν δὲ δικαιοσύνῃ συλλήβδην πᾶσ' ἀρετῇ στυ,
πᾶς δέ τ' ἀνὴρ ἀγαθός, Κύρνε, δίκαιος ἐών.

135 Χρήματα μὲν δαίμων καὶ παγκάκῳ ἀνδρὶ δίδωσιν, 149
Κύρν' · ἀρετῆς δ' ὀλίγοις ἀνδράσι μοῖρ' ἔπεται.
Μήποτε τοι πενίην θυμοφθόρον ἀνδρὶ χολωθεῖς, 155
μηδ' ἀχρημοσύνην οὐλομένην πρόφερε.
Ζεὺς γάρ τοι τὸ τάλαντον ἐπιρρέπει ἄλλοτε ἄλλως,
140 ἄλλοτε μὲν πλουτεῖν, ἄλλοτε μηδὲν ἔχειν.

Μήποτε, Κύρν', ἀγορᾶσθαι ἔπος μέγα · οἶδε γὰρ
οὐδεῖς 159
ἀνθρώπων ὃ τι νύξ χήμέρη ἀνδρὶ τελεί.

* Ἄλλ' ἄλλῳ κακὸν ἐστί, τὸ δ' ἀτρεκές ὀλβιος οὐδεῖς 167
ἀνθρώπων, ὁπόσους ἥελιος καθορᾷ.

145 Ὅν δὲ θεοὶ τιμῶσ', ὃν καὶ μωμεύμενος αἰνεῖ. 169
ἀνδρὸς δὲ σπουδὴ γίνεται οὐδεμία.

Θεοῖς εὖχου, θεοῖς ἐστὶν ἐπὶ κράτος· οὐ τοι ἄτερ
θεῶν 171
γίνεται ἀνθρώποις οὔτ' ἀγαθ' οὔτε κακά.

* Ἄνδρ' ἀγαθὸν πενίη πάντων δάμνησι μάλιστα, 173
150 καὶ γήρως πολιοῦ, Κύρνε, καὶ ἡπιάλου,
ἦν δὴ χρή φεύγοντα καὶ ἐς βαθυκῆτεα πόντον
ρίπτειν, καὶ πετρέων, Κύρνε, κατ' ἡλιβάτων.
καὶ γὰρ ἀνὴρ πενίῃ δεδμημένος οὔτε τι εἰπεῖν
οὔθ' ἔρξαι δύναται, γλῶσσα δέ οἱ δέδεται.

155 Χρὴ γὰρ ὁμῶς ἐπὶ γῆν τε καὶ εὐρέα νῶτα θαλάσ-
σης 179
δίλυσθαι χαλεπῆς, Κύρνε, λύσιν πενίης.

Κριοὺς μὲν καὶ ὄνους διζήμεθα, Κύρνε, καὶ ἵππους 183
εὐγενέας, καὶ τις βούλεται ἐξ ἀγαθῶν
βῆσσεσθαι· γῆμαι δὲ κακὴν κακοῦ οὐ μελεδαίνει
186 ἐσθλὸς ἀνὴρ, ἦν οἱ χρήματα πολλὰ διδῶ.
οὐδὲ γυνὴ κακοῦ ἀνδρὸς ἀναίνεται εἶναι ἄκοιτις
πλουσίον, ἀλλ' ἀφνεὸν βούλεται ἀντ' ἀγαθοῦ.
χρήματα γὰρ τιμῶσι· καὶ ἐκ κακοῦ ἐσθλὸς ἔγνημεν,
καὶ κακὸς ἐξ ἀγαθοῦ· πλοῦτος ἔμιξε γένος.
189 οὕτω μὴ θαύμαζε γένος, Πολυπαῖδη, ἀστῶν
μαυροῦσθαι· σὺν γὰρ μίσγεται ἐσθλὰ κακοῖς.

✕
Αὐτός τοι ταύτην εἰδὼς κακόπατρων ἐοῦσαν 193
εἰς οἴκους ἄγεται, χρήμασι πειθόμενος,
εὐδοξος κακόδοξον, ἐπεὶ κρατερὴ μιν ἀνάγκη
196 ἐντύει, ἣ τ' ἀνδρὸς τλήμονα θῆκε νόον.

Χρῆμα δ', ὃ μὲν Διόθεν καὶ σὺν δίκῃ ἀνδρὶ γένη-
ται 197
καὶ καθαρῶς, αἰεὶ παρμόνιμον τελέθει.
εἰ δ' ἀδίκως παρὰ καιρὸν ἀνὴρ φιλοκερδεῖ θυμῷ
κτῆσεται, εἴθ' ὄρκῳ παρ τὸ δίκαιον ἐλῶν,
199 αὐτίκα μὲν τι φέρειν κέρδος δοκεῖ, ἐς δὲ τελευτὴν
αὐθις ἔγεντο κακόν, θεῶν δ' ὑπερέσχε νόος.
ἀλλὰ τὰδ' ἀνθρώπων ἀπατᾷ νόον· οὐ γὰρ ἐπ' αὐτοῦ
τίνονται μάκαρες πρήγματος ἀμπλακίας·

ἀλλ' ὁ μὲν αὐτὸς ἔτισε κακὸν χρέος οὐδὲ φίλοισιν
 180 ἄτην ἐξοπίσω παισὶν ὑπερκρέμασεν·
 ἄλλον δ' οὐ κατέμαρψε δίκη· θάνατος γὰρ ἀναιδῆς
 πρόσθεν ἐπὶ βλεφάροις ἔζετο κῆρα φέρων.

Κύρνε, φίλους κατά πάντας ἐπίστρεφε ποικίλον
 ἦθος,
 213 ὀργὴν συμμίσγων ἦντιν' ἕκαστος ἔχει.

185 Πουλύπου ὀργὴν ἴσχε πολυπλόκου, ὃς ποτὶ πέτρῃ, 215
 τῇ προσομιλήσῃ, τοίους ἰδεῖν ἐφάνη.
 νῦν μὲν τῇδ' ἐφέπου, τοτὲ δ' ἀλλοῖος χροὰ γίνου.
 κρέσσων τοι σοφίη γίνεται ἀτροπῆς.

Ὅστις τοι δοκέει τὸν πλησίον ἰδμεναι οὐδέν, 221
 190 ἀλλ' αὐτὸς μῶνος ποικίλα δῆνέ ἔχειν,
 κείνός γ' ἄφρων ἐστί, νόου βεβλαμμένος ἐσθλοῦ.
 ἴσως γὰρ πάντες ποικίλ' ἐπιστάμεθα,
 ἀλλ' ὁ μὲν οὐκ ἐθέλει κακοκερδίῃσιν ἔπεσθαι,
 τῷ δὲ δολοπλοκίαι μᾶλλον ἄπιστοι ἄδον. X

195 Σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρονα
 πόντον 237

πωτήσῃ καὶ γῆν πᾶσαν ἀειράμενος
 ῥηϊδίως· θοίνης δὲ καὶ εἰλαπίνῃσι παρέσση
 ἐν πάσαις, πολλῶν κείμενος ἐν στόμασιν·
 καὶ σε σὺν αὐλίσκοισι λιγυφθόγγοις νέοι ἄνδρες
 200 εὐκόσμως ἐρατοὶ καλά τε καὶ λιγέα
 ἄσσονται· καὶ ὅταν δνοφερῆς ὑπὸ κεύθεσι γαίης

βῆς πολυκωκύτους εἰς Ἀῖδαο δόμους,
οὐδὲ τότ' οὐδὲ θανὼν ἀπολεῖς κλέος, ἀλλὰ μελήσεις
ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα,
²⁰⁵ Κύρνε, καθ' Ἑλλάδα γῆν στρωφόμενος ἦδ' ἀνὰ
νήσους,

ἰχθυόεντα περῶν πόντον ἔπ' ἀτρύγετον,
οὐχ ἵππων νώτοισιν ἐφήμενος· ἀλλὰ σε πέμψει
ἀγλαὰ Μουσάων δῶρα ἰοστεφάνων·
πᾶσι γάρ, οἷσι μέμηλε, καὶ ἔσσομένοισιν αἰοιδῇ
²¹⁰ ἔσση ὁμῶς, ὅφρ' ἂν ᾗ γῆ τε καὶ ἥελιος·
αὐτὰρ ἐγὼν ὀλίγης παρὰ σεῦ οὐ τυγχάνω αἰδοῦς,
ἀλλ' ὥσπερ μικρὸν παῖδα λόγοις μ' ἀπατᾷς.

Κάλλιστον τὸ δικαιοτάτον· λῶστον δ' ὑγιαίνειν· ²¹⁵
πρῆγμα δὲ τερπινότατον, τοῦ τις ἐρᾷ, τὸ τυχεῖν.

²¹⁵ Ἴσως τοι τὰ μὲν ἄλλα θεοὶ θνητοῖς ἀνθρώποις ²⁷¹
γῆράς τ' οὐλόμενον καὶ νεότητ' ἔδοσαν·
τῶν πάντων δὲ κάκιστον ἐν ἀνθρώποις, θανάτου τε
καὶ πασέων νούσων ἐστὶ πονηρότατον,
παῖδας ἐπεὶ θρέψαιο καὶ ἄρμενα πάντα παράσχοις,
²²⁰ χρήματα δ' ἐγκαταθῆς, πόλλ' ἀνιερὰ παθῶν,
τὸν πατέρ' ἐχθαίρουσι, καταρῶνται δ' ἀπολέσθαι,
καὶ στυγέουσ' ὥσπερ πτωχὸν ἐπερχόμενον.

Τοὶ κακοὶ οὐ πάντως κακοὶ ἐκ γαστρὸς γεγόνασιν, ²⁰⁵
ἀλλ' ἀνδρεσσι κακοῖς συνθέμενοι φιλίην
²²⁵ ἔργα τε δεῖλ' ἔμαθον καὶ ἔπη δύσφημα καὶ ὕβριν,
ἐλπόμενοι κείνους πάντα λέγειν ἔτυμα.

✕ Κύρν', ἀγαθὸς μὲν ἀνὴρ γνώμην ἔχει ἔμπεδον αἰεί, 329
 τολμᾷ δ' ἔν τε κακοῖς κείμενος ἔν τ' ἀγαθοῖς·
 εἰ δὲ θεὸς κακῷ ἀνδρὶ βίον καὶ πλοῦτον ὀπάσσει,
 330 ἀφραΐνων κακίην οὐ δύναται κατέχειν.

Μή ποτ' ἐπὶ σμικρᾷ προφάσει φίλον ἄνδρ' ἀπο-
 λέσσαι 332

πειθόμενος χαλεπῇ, Κύρνε, διαιβολίῃ.
 εἴ τις ἀμαρτωλῇσι φίλων ἐπὶ παντὶ χολῶτο,
 οὐ ποτ' ἂν ἀλλήλοις ἄρθμιοι οὐδὲ φίλοι
 333 εἶεν· ἀμαρτωλαὶ γὰρ ἐν ἀνθρώποισιν ἔπονται
 θνητοῖς, Κύρνε· θεοὶ δ' οὐκ ἐθέλουνσι φέρειν.

Ἵσυχος, ὥσπερ ἐγώ, μέσσην ὁδὸν ἔρχεο ποσσίν, 334
 μηδ' ἐτέροισι διδούς, Κύρνε, τὰ τῶν ἐτέρων.

Μηδὲν ἄγαν σπεύδειν· πάντων μέσ' ἄριστα· καὶ
 οὕτως 335
 340 ἔξεις, Κύρν', ἀρετήν, ἣν τε λαβεῖν χαλεπόν.

Ζεὺς μοι τῶν τε φίλων δοίη τίσιν, οἷ με φιλεῦσιν, 337
 τῶν τ' ἐχθρῶν μείζον, Κύρνε, δυνησόμενον.
 χούτως ἂν δοκέοιμι μετ' ἀνθρώποις θεὸς εἶναι,
 εἰ μ' ἀποτισάμενον μοῖρα κίχοι θανάτου.

345 Ἀλλὰ Ζεῦ τέλεσόν μοι Ὀλύμπιε καίριον εὐχὴν· 341
 δὸς δέ μοι ἀντὶ κακῶν καὶ τι παθεῖν ἀγαθόν.
 τεθναίνην δ', εἰ μή τι κακῶν ἄμπαυμα μεριμνέων
 εὐροίμην, δοίην δ' ἀντ' ἀνιῶν ἀνίας·

αἴσα γὰρ οὕτως ἐστί· τίσις δ' οὐ φαίνεται ἡμῖν
 330 ἀνδρῶν, οἳ τὰμὰ χρήματ' ἔχουσι βίῃ
 συλήσαντες (ἐγὼ δὲ κύων ἐπέρησα χαράδρην,
 χεῖμάρβρῳ ποταμῷ πάντ' ἀποσεισάμενος·)
 τῶν εἷη μέλαν αἷμα πιεῖν· ἐπὶ τ' ἐσθλὸς ὄροιτο
 δαίμων, ὃς κατ' ἐμὸν νοῦν τελέσειε τάδε.

335 Τόλμα, Κύρνε, κακοῖσιν, ἐπεὶ κάσθλοῖσιν ἔχαι-
 ρες, 335
 εὐτέ σε καὶ τούτων μοῖρ' ἐπέβαλλεν ἔχειν·
 ὥς δέ περ ἐξ ἀγαθῶν ἔλαβες κακόν, ὥς δέ καὶ
 αὗτις
 ἐκδῦναι πειρῶ, θεοῖσιν ἐπευχόμενος.

(Οὐδένα θησανρὸν παισὶν καταθήσῃ ἀμείνω 409
 400 αἰδοῦς, ἣ τ' ἀγαθοῖς ἀνδράσι, Κύρν', ἔπεται.)

Οὐδενὸς ἀνθρώπων κακίων δοκεῖ εἶναι ἐταῖρος, 411
 ᾧ γνώμη θ' ἔπεται, Κύρνε, καὶ ᾧ δύναμις.

Οὐδέν' ὁμοῖον ἐμοὶ δύναμαι διζήμενος εὐρεῖν 415
 πιστὸν ἐταῖρον, ὅτῃ μὴ τις ἔνεστι δόλος·
 420 ἐς βάσανον δ' ἐλθὼν παρατρίβομαι ὥστε μολίβδῳ
 χρυσός, ὑπερτερίης δ' ἄμμιν ἔνεστι λόγος.

Πολλοῖς ἀνθρώπων γλώσση θύραι οὐκ ἐπί-
 κεινται 421
 ἀρμόδιαί, καὶ σφιν πόλλ' ἀμέλγητα μέλει·
 πολλάκι γὰρ τὸ κακὸν κατακείμενον ἔνδον ἄμεινον,
 425 ἐσθλὸν δ' ἐξελθὼν λώϊον ἢ τὸ κακόν.

Πάντων μὲν μὴ φῦναι ἐπιχθονίοισιν ἄριστον, 425
 μηδ' ἐσιδεῖν αὐγὰς ὀξέος ἡελίου·
 φύντα δ' ὅπως ὤκιστα πύλας Ἀίδαο περῆσαι,
 καὶ κεῖσθαι πολλὴν γῆν ἐπαμνησάμενον.

275 Φῦσαι καὶ θρέψαι ῥᾶον βροτόν, ἣ φρένας ἐσθλὰς 429
 ἐνθήμεν· οὐδεὶς πω τοῦτό γ' ἐπεφράσατο,
 ᾧ τις σῶφρον' ἔθηκε τὸν ἄφρονα, κακ' κακοῦ
 ἐσθλόν·

εἰ δ' Ἀσκληπιάδαις τοῦτό γ' ἔδωκε θεός,
 ἰᾶσθαι κακότητα καὶ ἀτηρὰς φρένας ἀνδρῶν,
 280 πολλοὺς ἂν μισθοὺς καὶ μεγάλους ἔφερον·
 εἰ δ' ἦν ποιητόν τε καὶ ἔνθετον ἀνδρὶ νόημα,
 οὐ ποτ' ἂν ἐξ ἀγαθοῦ πατρὸς ἔγεντο κακός,
 πειθόμενος μύθοισι σαόφροσιν· ἀλλὰ διδάσκων
 οὐ ποτε ποιήσεις τὸν κακὸν ἄνδρ' ἀγαθόν.

285 Μὴ ποτ' ἐπ' ἀπρήκτοισι νόον ἔχε, μηδὲ μενοίνα, 431
 χρήμασι, τῶν ἄνυσις γίνεται οὐδεμία.

Ἀμφ' ἀρετῇ τρίβου, καί σοι τὰ δίκαια φίλ' ἔστω, 435
 μηδέ σε νικάτω κέρδος, ὃ τ' αἰσχρὸν ἔη.

Μηδένα τῶνδ' ἀέκοντα μένειν κατέρυκε παρ' ἡμῖν. 437
 290 μηδὲ θύραζε κέλευ' οὐκ ἐθέλοντ' ἱέναι,
 μηδ' εὖδοντ' ἐπέγειρε, Σιμωνίδη, ὃν τιν' ἂν ἡμῶν
 θωρηχθέντ' οἶνω μαλθακὸς ὕπνος ἔλη,
 μῆτε τὸν ἀγρυπνέοντα κέλευ' ἀέκοντα καθεύδειν· 441
 πᾶν γὰρ ἀναγκαῖον χρεῖμ' ἀνιηρὸν ἔφν·

295 τῷ πίνειν δ' ἐθέλοντι παρασταδὸν οἶνοχοεῖτω·
 οὐ πάσας νύκτας γίνεται ἄβρα παθεῖν·
 αὐτὰρ ἐγὼ — μέτρον γὰρ ἔχω μελιηδέος οἴνου —
 ὕπνου λυσικάκου μνήσομαι οἴκαδ' ἰών,
 ἧξω δ' ὡς οἶνος χαριέστατος ἀνδρὶ πεπόσθαι·
 300 οὔτε τι γὰρ νήφω, οὔτε λίην μεθύω.
 ὅς δ' ἂν ὑπερβάλλῃ πόσιος μέτρον, οὐκέτι κείνος
 τῆς αὐτοῦ γλώσσης καρτερὸς οὐδὲ νόον·
 μυθεῖται δ' ἀπάλαμνα, τὰ νήφουσ' εἶδεται αἰσχροῖ·
 αἰδεῖται δ' ἔρδων οὐδέν, ὅταν μεθύῃ,
 305 τὸ πρὶν ἐὼν σώφρων, τότε νήπιος· ἀλλὰ σὺ ταῦτα
 γνώσκων, μὴ πῖν' οἶνον ὑπερβολάδην,
 ἀλλ' ἣ πρὶν μεθύειν ὑπανίστασο — μὴ σε βιάσθω
 γαστήρ, ὥστε κακὸν λάτρην ἐφημέριον —,
 ἣ παρεὼν μὴ πῖνε· σὺ δ' ἔγχεε τοῦτο μάταιον
 310 κωτίλλεις αἰεὶ· τοῦνεκά τοι μεθύεις.
 ἣ μὲν γὰρ φέρεται φιλοτήσιος, ἣ δὲ πρόκειται,
 τὴν δὲ θεοῖς σπένδεις, τὴν δ' ἐπὶ χεῖλος ἄγεις·
 ἀρνεῖσθαι δ' οὐκ οἶδας· ἀνίκητος δέ τοι οὔτος,
 ὅς πολλὰς πίνων μὴ τι μάταιον ἐρεῖ.

315 Ἐν πυρὶ μὲν χρυσὸν τε καὶ ἄργυρον ἰδρὶες ἄν-
 δρες 499
 γνώσκουσ', ἀνδρὸς δ' οἶνος ἔδειξε νόον,
 καὶ μάλα περ πινυτοῦ, τὸν ὑπὲρ μέτρον ἦρατο πί-
 νων,
 ὥστε καταισχύναι καὶ πρὶν ἐόντα σοφόν.

Οἶνος πινόμενος πούλῳ κακόν· ἦν δέ τις αὐτόν 320
 320 πίνῃ ἐπισταμένως, οὐ κακὸν ἀλλ' ἀγαθόν.

Τολμᾶν χρὴ χαλεποῖσιν ἐν ἄλγεσι κείμενον ἄν-
δρα,
πρὸς τε θεῶν αἰτεῖν ἔκλυσιν ἀθανάτων.

555

Κεκλῆσθαι δ' ἐς δαῖτα, παρέξεσθαι δὲ παρ'
ἑσθλόν

563

ἄνδρα χρεῶν, σοφίην πᾶσαν ἐπιστάμενον.
325 τοῦ συνιεῖν, ὁπότεν τι λέγῃ σοφόν, ὅφρα διδαχθῇς
καὶ τοῦτ' εἰς οἶκον κέρδος ἔχων ἀπίης.

Τολμᾶν χρὴ, τὰ διδοῦσι θεοὶ θνητοῖσι βροτοῖ-
σιν,

591

ῥηϊδίως δὲ φέρειν ἀμφοτέρων τὸ λάχος·
μήτε κακοῖσιν ἀσῶ τί λήν φρένα, μήτ' ἀγαθοῖσιν
330 τερφθῇς ἐξαπίνης, πρὶν τέλος ἄκρον ἰδεῖν.

Πολλῷ τοι πλέονας λιμοῦ κόρος ὤλεσεν ἤδη
ἄνδρας, ὅσοι μοίρης πλείον ἔχειν ἔθελον.

605

Ἀρχῇ ἐπι ψεύδους μικρὴ χάρις· ἐς δὲ τελευτὴν
αἰσχροὺν δὴ κέρδος καὶ κακόν, ἀμφοτέρων,
335 γίνεται· οὐδέ τι καλόν, ὅτῳ ψεῦδος προσομαρτῇ
ἀνδρὶ καὶ ἐξέλθῃ πρῶτον ἀπὸ στόματος.

Οὔτι μάλ' ἀνθρώποις καταθύμια πάντα τελεῖται·
πολλῷ γὰρ θνητῶν κρέσσονες ἀθάνατοι.

615

Πᾶς τις πλούσιον ἄνδρα τίει, ἀτίει δὲ πενιχρόν·
340 πᾶσιν δ' ἀνθρώποις αὐτὸς ἔνεστι νόος.

625

Βουλευούν δις καὶ τρίς, ὃ τοί κ' ἐπὶ τὸν νόον ἔλθῃ· ⁶³³
ἀτηρὸς γὰρ τοι λάβρος ἀνὴρ τελέθει.

Ἐλπίς καὶ κίνδυνος ἐν ἀνθρώποισιν ὁμοιοί· ⁶³⁷
οὔτοι γὰρ χαλεποὶ δαίμονες ἀμφότεροι.

³⁴⁵ Πολλάκι παρ δόξαν τε καὶ ἐλπίδα γίνεται εὖ ρεῖν
ἔργ' ἀνδρῶν, βουλαῖς δ' οὐκ ἐπέγεντο τέλος.

Πολλοὶ παρ κρήτῃρι φίλοι γίνονται ἐταῖροι, ⁶⁴³
ἐν δὲ σπουδαίῳ πρήγματι παυρότεροι.

Παύρους κηδεμόνας πιστοὺς εὖροις κεν ἐταῖρους
³⁵⁰ κείμενος ἐν μεγάλῃ θυμὸν ἀμνηχάνῃ.

Ἄ δειλὴ πενίη, τί ἐμοῖς ἐπικειμένη ὥμοις ⁶⁴⁹
σῶμα καταισχύνεις καὶ νόον ἡμέτερον;
αἰσχρὰ δέ μ' οὐκ ἐθέλοντα βίῃ κακὰ πολλὰ διδά-
σκεις,
ἔσθλὰ μετ' ἀνθρώπων καὶ κάλ' ἐπιστάμενον.

³⁵⁵ Μῆδὲν ἄγαν χαλεποῖσιν ἀσῶ φρένα μῆδ' ἀγαθοῖ-
σιν ⁶⁵⁷
χαῖρ', ἐπεὶ ἔστ' ἀνδρὸς πάντα φέρειν ἀγαθοῦ.

Εἰ μὲν χρήματ' ἔχοιμι, Σιμωνίδῃ, οἷά περ ᾗδειν, ⁶⁶⁷
οὐκ ἂν ἀνιῶμην τοῖς ἀγαθοῖσι συνών·
νῦν δέ με γινώσκοντα παρέρχοντ', εἰμὶ δ' ἄφωνος
³⁶⁰ χρημοσύνη, πολλῶν γνούς περ ἄμεινον ἔτι,

οὔνεκα νῦν φερόμεσθα καθ' ἰστίᾳ λευκὰ βαλόντες
 Μηλίου ἐκ πόντου νύκτα διὰ δνοφερήν·
 ἀντλεῖν δ' οὐκ ἐθελουσιν· ὑπερβάλλει δὲ θάλασσα
 ἀμφοτέρων τοίχων· ἥ μάλα τις χαλεπῶς
 365 σῴζεται, οἳ ἔρδουσι· κυβερνήτην μὲν ἔπαυσαν
 ἐσθλόν, ὅτις φυλακὴν εἶχεν ἐπισταμένως·
 χρήματα δ' ἀρπάζουσι βίῃ, κόσμος δ' ἀπόλωλεν,
 δασμὸς δ' οὐκέτ' ἴσος γίνεται ἐς τὸ μέσον,
 φορτηγοὶ δ' ἄρχουσι, κακοὶ δ' ἀγαθῶν καθύπερ-
 θεν.
 370 δειμαίνω, μή πως νῦν κατὰ κύμα πίῃ
 ταῦτά μοι ᾗνίχθω κεκρυμμένα τοῖς ἀγαθοῖσιν·
 γινώσκοι δ' ἂν τις καὶ κακός, ᾗν σοφὸς ᾗ.

Πολλοὶ πλοῦτον ἔχουσιν αἰδρίες· οἱ δὲ τὰ καλὰ 683
 ζητοῦσιν χαλεπῇ τειρόμενοι πενίῃ.
 375 ἔρδειν δ' ἀμφοτέροισιν ἀμηχανίη παράκειται·
 εἵργει γὰρ τοὺς μὲν χρήματα, τοὺς δὲ νόος.
 Οὐκ ἔστιν θνητοῖσι πρὸς ἀθανάτους μαχέσασθαι
 οὐδὲ δίκην εἰπεῖν· οὐδενὶ τοῦτο θέμις.

Πολλοὺς τοι κόρος ἄνδρας ἀπώλεσεν ἀφραίνον-
 τας· 693
 380 γινῶναι γὰρ χαλεπὸν μέτρον, ὅτ' ἐσθλὰ παρῇ.

Εὖ μὲν ἔχοντος ἐμοῦ πολλοὶ φίλοι· ᾗν δέ τι 697
 δεινόν
 συγκύρσῃ, παῦροι πιστὸν ἔχουσι νόον.

Πλήθει δ' ἀνθρώπων ἀρετὴ μία γίνεται ἦδε, 699
 πλουτεῖν· τῶν δ' ἄλλων οὐδὲν ἄρ' ἦν ὄφελος,
 385 οὐδ' εἰ σωφροσύνην μὲν ἔχοις Ῥαδαμάνθυος αὐ-
 τοῦ,

πλείονα δ' εἰδείης Σισύφου Αἰολίδεω,
 ὅστε καὶ ἔξ' Ἀΐδεω πολυῦδρίησιν ἀνῆλθεν,
 πείσας Περσεφόνην αἰμυλίοισι λόγοις,
 ἥτε βροτοῖς παρέχει λήθην, βλάπτουσα νόοιο —
 390 ἄλλος δ' οὐπω τις τοῦτό γ' ἐπεφράσατο,
 ὄντινα δὴ θανάτιο μέλαν νέφος ἀμφικαλύψῃ
 ἔλθῃ δ' ἐς σκιερὸν χῶρον ἀποφθιμένων,
 κυανέας τε πύλας παραμείψεται, αἶτε θανόντων
 ψυχὰς εἵργουσιν καίπερ ἀναινομένας·
 395 ἄλλ' ἄρα καὶ κεῖθεν πάλιν ἦλυθε Σίσυφος ἥρως
 ἐς φάος ἡελίου σφῆσι πολυφροσύνας· —
 οὐδ' εἰ ψεύδεα μὲν ποιοῖς ἐτύμοισιν ὁμοῖα,
 γλῶσσαν ἔχων ἀγαθὴν Νέστορος ἀντιθέου,
 ὠκύτερος δ' εἴησθα πόδας ταχεῶν Ἀρπυιῶν
 400 καὶ παίδων Βορέω, τῶν ἄφαρ εἰσὶ πόδες.
 ἀλλὰ χρὴ πάντας γνώμην ταύτην καταθέσθαι,
 ὥς πλοῦτος πλείστην πᾶσιν ἔχει δύναμιν.

Φροντίδες ἀνθρώπων ἔλαχον πτερὰ ποικίλ' ἔχου-
 σαι, 729
 μυρόμεναι ψυχῆς εἵνεκα καὶ βιότου.

405 Ζεῦ πάτερ, εἴθε γένοιτο θεοῖς φίλα τοῖς μὲν ἀλι-
 τροῖς 732
 ὕβριν ἀδεῖν, καὶ σφιν τοῦτο γένοιτο φίλον

θυμῷ, σχέτλια ἔργα μετὰ φρεσὶν ὅστις ἀθειρῆς
 ἐργάζοιτο, θεῶν μηδὲν ὀπιζόμενος,
 αὐτὸν ἔπειτα πάλιν τίσαι κακά, μηδέ τ' ὀπίσσω
 410 πατρὸς ἀτασθαλίας παισὶ γένοιντο κακόν·
 παῖδες δ' οἷτ' ἀδίκου πατρὸς τὰ δίκαια νοεῦντες
 ποιῶσιν, Κρονίδη, σὸν χόλον ἄζόμενοι,
 ἐξ ἀρχῆς τὰ δίκαια μετ' ἀστοῖσιν φιλέοντες,
 μή τιν' ὑπερβασίην ἀντιτίνειν πατέρων.
 415 ταῦτ' εἶη μακάρεσσι θεοῖς φίλα· νῦν δ' ὁ μὲν
 ἔρδων
 ἐκφεύγει, τὸ κακὸν δ' ἄλλος ἔπειτα φέρει.

Καὶ τοῦτ', ἀθανάτων βασιλεῦ, πῶς ἐστὶ δίκαιον, 743
 ἔργων ὅστις ἀνὴρ ἐκτὸς ἐὼν ἀδίκων,
 μή τιν' ὑπερβασίην κατέχων μηδ' ὄρκον ἀλιτρόν,
 420 ἀλλὰ δίκαιος ἐὼν μὴ τὰ δίκαια πάθῃ;
 τίς δὴ κεν βροτὸς ἄλλος, ὄρῳ πρὸς τοῦτον, ἔπειτα
 ἄζοιτ' ἀθανάτους, καὶ τίνα θυμὸν ἔχων,
 ὁππότ' ἀνὴρ ἄδικος καὶ ἀτάσθαλος, οὔτε τευ ἀν-
 δρῶν
 οὔτε τευ ἀθανάτων μῆνιν ἀλευόμενος,
 425 ὑβρίζῃ πλούτῳ κεκορημένος, οἱ δὲ δίκαιοι
 τρύχονται χαλεπῇ τειρόμενοι πενίῃ;

Ταῦτα μαθὼν, φίλ' ἐταῖρε, δικαίως χρήματα
 ποιοῦ, 753
 σῶφρονα θυμὸν ἔχων ἐκτὸς ἀτασθαλίας,
 αἰεὶ τῶνδ' ἐπέων μεμνημένος· ἐς δὲ τελευτήν
 430 αἰνήσεις μύθῳ σῶφρονι πειθόμενος.

Ζεὺς μὲν τῇσδε πόλῃος ὑπείρεχοι, αἰθέρι ναίων,
 αἰεὶ δεξιτερὴν χεῖρ' ἐπ' ἀπημοσύνη,
 ἄλλοι τ' ἀθάνατοι μάκαρες θεοί· αὐτὰρ Ἀπόλλων
 ὀρθῶσαι γλῶσσαν καὶ νόον ἡμέτερον.
 435 φόρμιγξ δ' αὖ φθέγγοιθ' ἱερὸν μέλος ἥδὲ καὶ
 αὐλὸς·

ἡμεῖς δὲ σπονδὰς θεοῖσιν ἀρεσσάμενοι
 πίνωμεν, χαρίεντα μετ' ἀλλήλοισι λέγοντες,
 μηδὲν τὸν Μῆδων δειδιότες πόλεμον.
 ᾧδ' εἶη κεν ἄμεινον· ἔϋφρονα θυμὸν ἔχοντας
 440 νόσφι μεριμνάων εὐφροσύνως διάγειν
 τερπομένους, τηλοῦ δὲ κακὰς ἀπὸ κῆρας ἀμῦναι,
 γῆράς τ' οὐλόμενον καὶ θανάτοιο τέλος.

Φοῖβε ἄναξ, αὐτὸς μὲν ἐπύργωσας πόλιν ἄκρην, πρὶν
 Ἄλκαθ' ὦ Πέλοπος παιδὶ χαριζόμενος·
 445 αὐτὸς δὲ στρατὸν ὑβριστὴν Μῆδων ἀπέρυκε
 τῇσδε πόλεως, ἵνα σοι λαοὶ ἐν εὐφροσύνῃ
 ἦρος ἐπερχομένου κλειτὰς πέμπωσ' ἐκατόμβας,
 τερπόμενοι κιθάρῃ καὶ ἐρατῇ θαλίῃ,
 παιάνων τε χοροῖς ἰαχῇσί τε σὸν περὶ βωμόν.
 450 ἦ γὰρ ἔγωγε δέδοικ' ἀφραδίην ἐσορῶν
 καὶ στάσιν Ἑλλήνων λαοφθόρον· ἀλλὰ σύ, Φοῖβε,
 ἱλαὸς ἡμετέρην τήνδε φύλασσε πόλιν.

Ἦλθον μὲν γὰρ ἔγωγε καὶ εἰς Σικελὴν ποτε γαῖαν, πρὶν
 ἦλθον δ' Εὐβοίης ἀμπελόεν πεδίον
 455 Σπάρτην τ' Εὐρώτα δονακοτρόφου ἀγλαὸν ἄστυ·
 καὶ μ' ἐφίλευν προφρόνως πάντες ἐπερχόμενον·

ἀλλ' οὔτις μοι τέρψις ἐπὶ φρένας ἦλθεν ἐκείνων.
οὕτως οὐδὲν ἄρ' ἦν φίλτερον ἄλλο πάτρης.

Οὐδεὶς ἀνθρώπων οὔτ' ἔσσεται οὔτε πέφυκεν, 801
460 ὅστις πᾶσιν ἀδὼν δύσεται εἰς Ἀΐδεω·
οὐδὲ γὰρ ὅς θνητοῖσι καὶ ἀθανάτοισιν ἀνάσσει,
Ζεὺς Κρονίδης, θνητοῖς πᾶσιν ἀδεῖν δύναται.

Τόρνου καὶ στάθμης καὶ γνώμονος ἄνδρα θεωρόν
εὐθύτερον χρῆμεν, Κύρνε, φυλασσέμεναι,
465 ᾧ τινὶ κεν Πυθῶνι θεοῦ χρήσασ' ἰέρεια
ὀμφήν σημήνην πίονος ἐξ ἀδύτου·
οὔτε τι γὰρ προσθεὶς οὐδὲν κ' ἔτι φάρμακον εὖ-
ροισ,
οὔτ' ἀφελὼν πρὸς θεῶν ἀμπλακίην προφύγοις.

Κύρν', ἔμπης ὃ τι μοῖρα παθεῖν, οὐκ ἔσθ' ὑπα-
λύξαι· 817
470 ὅττι δὲ μοῖρα παθεῖν, οὔτι δέδοικα παθεῖν.

Οἱ δ' ἀπὸ γηράσκοντας ἀτιμάζουσι τοκῆας, 821
τούτων τοι γ' ὥρη, Κύρν', ὀλίγη τελέθει.

Ἄλλ' ὁπότεν καθύπερθεν ἐὼν ὑπένερθε γένηται, 843
τουτάκεις οἴκαδ' ἵμεν παυσάμενοι πόσιος.

475 Λὰξ ἐπίβα δῆμῳ κενεόφρονι, τύπτε δε κέντρῳ 847
ὀξεί, καὶ ζεύγλην δύσλοφον ἀμφιτίθει·
οὐ γὰρ ἔθ' εὐρήσεις δῆμον φιλοδέσποτον ᾧδε
ἀνθρώπων, ὅπόσους ἥελιος καθορᾷ.

Ζεὺς ἄνδρ' ἐξολέσειεν Ὀλύμπιος, ὃς τὸν ἐταῖρον
 480 μαλθακὰ κωτίλλων ἐξαπατᾶν ἐθέλει.

Τῶν δὲ φίλων εἰ μὲν τις ὄρᾳ μέ τι δειλὸν ἔχοντα, 27
 αὐχέν' ἀποστρέψας οὐδ' ἐσορᾶν ἐθέλει·
 ἦν δέ τί μοι ποθεν ἐσθλόν, ἃ παυράκι γίνεται ἀνδρί,
 πολλοὺς ἀσπασμὸν καὶ φιλότητας ἔχω.

485 Πολλοῖς ἀχρήστοισι θεὸς διδοῖ ἀνδράσιν ὄλβον 28
 ἐσθλόν, ὃς οὐτ' αὐτῷ βέλτερος οὐδὲν ἑών
 οὔτε φίλοις· ἀρετῆς δὲ μέγα κλέος οὔ ποτ' ὀλεῖται·
 αἰχμητῆς γὰρ ἀνὴρ γῆν τε καὶ ἄστρ' ἴσται.

Ἐν μοι ἔπειτα πέσοι μέγας οὐρανὸς εὐρύς ὑπερθεῖν
 490 χάλκεος, ἀνθρώπων δαίμα χαμαιγενέων,
 εἰ μὴ ἐγὼ τοῖσιν μὲν ἐπαρκέσω οἷ με φιλεῦσιν,
 τοῖς δ' ἐχθροῖς ἀνίη καὶ μέγα πῆμ' ἔσομαι.

Ἦβα μοι, φίλε θυμέ· τάχ' αὖ τινὲς ἄλλοι ἔσονται
 277
 ἄνδρες ἐγὼ δὲ θανὼν γαῖα μέλαιν' ἔσομαι.

495 Πῖν' οἶνον, τὸν ἐμοὶ κορυφῆς ἄπο Τηϋγέτοιο 279
 ἄμπελοι ἤνεγκαν, τὰς ἐφύτευσ' ὁ γέρων
 οὔρεος ἐν βήσσησι, θεοῖσι φίλος Θεότιμος,
 ἐκ πλατανιστοῦντος ψυχρὸν ὕδωρ ἐπάγων.
 τοῦ πίνων ἀπὸ μὲν χαλεπὰς σκεδάσεις μελεδῶ-
 νας,
 500 θωρηχθεὶς δ' ἔσσει πολλὸν ἐλαφροτέρως.

Εἰρήνη καὶ πλοῦτος ἔχοι πόλιν, ὅφρα μετ' ἄλλων
κωμάζοιμι· κακοῦ δ' οὐκ ἔραμαι πολέμου.

Ἔστιν ὁ μὲν χείρων, ὁ δ' ἀμείνων ἔργον ἕκαστον· 901
οὐδεὶς δ' ἀνθρώπων αὐτὸς ἅπαντα σοφός.

905 Μή ποτ' ἐπαινήσης, πρὶν ἂν εἰδῇς ἄνδρα σαφη-
νέως, 903

ὀργὴν καὶ ῥυθμὸν καὶ τρόπον ὅστις ἂν ᾔ-
πολλοί τοι κίβδηλον ἐπὶ κλοπὸν ἦθος ἔχοντες
κρύπτουσ', ἐνθέμενοι θυμὸν ἐφημέριον.
τούτων δ' ἐκφαίνει πάντως χρόνος ἦθος ἐκάστου.
910 καὶ γὰρ ἐγὼ γνώμης πολλὸν ἄρ' ἐκτὸς ἔβην·
ἔφθην αἰνήσας πρὶν σου κατὰ πάντα δαῖναι
ἦθεα. νῦν δ' ἦδη ναῦς ἄθ' ἐκὰς διέχω.

Οὐδεὶς ἀνθρώπων, ὃν πρῶτ' ἐπὶ γαῖα καλύψῃ 913
εἷς τ' Ἑρεβὸς καταβῇ, δώματα Περσεφόνης,
915 τέρεται οὔτε λύρης οὔτ' αὐλητῆρος ἀκούων,
οὔτε Διωνύσου δῶρ' ἐσαειράμενος.
ταῦτ' ἐσορῶν κραδίην εὖ πείσομαι, ὅφρα τ'
ἐλαφρά
γούνατα καὶ κεφαλὴν ἀτρεμέως προφέρω.

Μή μοι ἀνὴρ εἴη γλώσση φίλος, ἀλλὰ καὶ ἔργω.
920 χερσὶν τε σπεύδου χρήμασί τ', ἀμφότερα·
μηδὲ παρὰ κρητῆρι λόγοισιν ἐμὴν φρένα θέλγους,
ἀλλ' ἔρδων φαίνοι', εἴ τι δύναι', ἀγαθόν.

Ἡμεῖς δ' ἐν θαλίῃσι φίλον καταθώμεθα θυμόν,
 ὄφρ' ἔτι τερπωλῆς ἔργ' ἐρατεινὰ φέρῃ.
 535 αἶψα γὰρ ὥστε νόημα παρέρχεται ἀγλαὸς ἦβη·
 οὐδ' ἵππων ὁρμὴ γίνεται ὠκυτέρη,
 αἵτε ἀνακτα φέρουσι δορυσσόον ἐς πόνον ἀνδρῶν
 λάβρως, πυρόφῳ τερπόμεναι πεδίῳ.

Ξυνὸν δ' ἀνθρώποις ὑποθήσομαι, ὄφρα τις
 ἦβης 1007
 530 ἀγλαὸν ἄνθος ἔχων καὶ φρεσὶν ἐσθλὰ νοῆ,
 τῶν αὐτοῦ κτεάνων εὖ πασχόμενος· οὐ γὰρ ἀνηβᾶν
 δις πέλεται πρὸς θεῶν οὐδὲ λύσις θανάτου
 θνητοῖς ἀνθρώποισι. κακὸν δ' ἐπὶ γῆρας ἐλέγχει
 οὐλόμενον, κεφαλῆς δ' ἄπτεται ἀκροτάτης·
 535 Ῥηϊδίη τοι πρῆξις ἐν ἀνθρώποις κακότητος· 1027
 τοῦ δ' ἀγαθοῦ χαλεπή, Κύρνε, πέλει παλάμη.

✕ Τόλμα θυμὲ κακοῖσιν ὅμως ἄτλητα πεπονθώς·
 δειλῶν τοι κραδίη γίνεται ὀξυτέρη,
 μηδὲ σύ γ' ἀπρήκτοισιν ἐπ' ἔργμασιν ἄλγος
 ἀέξων

540 ὄχθεις, μηδ' ἄχθον, μηδὲ φίλους ἀνία,
 μηδ' ἐχθροὺς εὐφραίνε. θεῶν δ' εἰμαρμένα δῶρα
 οὐκ ἂν ῥηϊδίως θνητός ἀνὴρ προφύγοι,
 οὗτ' ἂν πορφυρέης καταδὺς ἐς πυθμένα λίμνης,
 οὗθ' ὅταν αὐτὸν ἔχῃ Τάρταρος ἡερόεις.
 545 Ἄνδρα τοί ἐστ' ἀγαθὸν χαλεπώτατον ἐξαπατῆσαι,
 ὥς ἐν ἐμοὶ γνώμη, Κύρνε, πάλαι κέκριται.

*Αφρονες ἄνθρωποι καὶ νήπιοι, οἷτινες οἶνον
μὴ πίνουσ' ἄστρου καὶ κυνὸς ἀρχομένου.

Νῦν μὲν πίνοντες τερπώμεθα, καλὰ λέγοντες· 1046
350 ἄσσα δ' ἔπειτ' ἔσται, ταῦτα θεοῖσι μέλει.

Σοὶ δ' ἐγὼ οἶά τε παιδὶ πατὴρ ὑποθήσομαι αὐτός
ἐσθλά· σὺ δ' ἐν θυμῷ καὶ φρεσὶ ταῦτα βάλεν·
μή ποτ' ἐπειγόμενος πρήξης κακόν, ἀλλὰ βαθείη
σῇ φρενὶ βούλευσαι σῶ τ' ἀγαθόν τι νόῳ.
355 τῶν γὰρ μαινομένων πέτεται θυμός τε νόος τε,
βουλὴ δ' εἰς ἀγαθὸν καὶ νόον ἐσθλὸν ἄγει.

Τιμαγόρα, πολλῶν ὀργὴν ἀπάτερθεν ὀρῶντι 1059
γινώσκειν χαλεπόν, καίπερ ἔοντι σοφῷ.
οἱ μὲν γὰρ κακότητα κατακρύψαντες ἔχουσιν
360 πλούτῳ, τοὶ δ' ἀρετὴν οὐλομένην πενίῃ.

*Αφρονες ἄνθρωποι καὶ νήπιοι, οἷτε θανόντας 1069
κλαίουσ', οὐδ' ἥβης ἄνθος ἀπολλύμενον.

Οὐδένα τῶν ἐχθρῶν μωμήσομαι ἐσθλὸν ἔοντα, 1079
οὐδὲ μὲν αἰνήσω δειλὸν ἔοντα φίλον.

565 Οὕτω χρὴ τόν γ' ἐσθλὸν ἐπιστρέψαντα νόημα 1083
ἔμπεδον αἰὲν ἔχειν ἐς τέλος ἀνδρὶ φίλῳ.

Κάστορ καὶ Πολύδευκες οἱ ἐν Λακεδαίμονι δῖη 1086
ναίετ' ἐπ' Εὐρώτῃ καλλιρόῳ ποταμῷ,
εἴ ποτε βουλευσάμην φίλῳ κακόν, αὐτὸς ἔχοιμι·
370 εἰ δέ τι κείνος ἐμοί, δις τόσον αὐτὸς ἔχοι.

Ἵβρις καὶ Μάγνητας ἀπώλεσε καὶ Κολοφῶνα 1103
καὶ Σμύρνην. πάντως, Κύρνε, καὶ ὕμ᾽ ἀπολεῖ.

Κύρν', οἱ πρόσθ' ἀγαθοὶ νῦν αὖτε κακοί, οἱ δὲ κακοὶ
πρίν 1109
νῦν ἀγαθοί· τίς κεν ταῦτ' ἀνέχοιτ' ἐσορῶν,
575 τοὺς ἀγαθοὺς μὲν ἀτιμωτέροισι, κακίους δὲ λαχόντας
τιμῆς; μνηστεύει δ' ἐκ κακοῦ ἐσθλὸς ἀνὴρ.
ἀλλήλους δ' ἀπατῶντες ἐπ' ἀλλήλοισι γελῶσιν,
οὐτ' ἀγαθῶν μνήμην εἰδότες οὔτε κακῶν.

Πλοῦτε, θεῶν κάλλιστε καὶ ἡμεροέστατε πάν-
των, 1117
380 σὺν σοὶ καὶ κακὸς ὧν γίνεται ἐσθλὸς ἀνὴρ.

Ἵβρις μέτρον ἔχοιμι, φιλοὶ δέ με Φοῖβος Ἀπόλλων
Δηιοίδης καὶ Ζεὺς, ἀθανάτων βασιλεὺς,
ὄφρα βίον ζῶοιμι κακῶν ἔκτοσθεν ἀπάντων,
ἦβῃ καὶ πλούτῳ θυμὸν ἱαινόμενος.

385 Μή με κακῶν μίμνησκε· πέπονθά τοι οἶά τ' Ὀδυσ-
σεύς,
ὅστ' Ἀΐδεω μέγα δῶμ' ἤλυθεν ἐξαναδύς,
ὅς δὲ καὶ μνηστῆρας ἀνείλετο νηλεὲς θυμῷ
Πηνελόπης ἔμφρων, κουριδίης ἀλόχου,
ἦ μιν δῆθ' ὑπέμεινε φίλῳ παρὰ παιδί μενουσα,
390 ὄφρα τε γῆς ἐπέβη δειμαλέους τε μυχοῦς.

Ἐλπίς ἐν ἀνθρώποις μούνη θεὸς ἐσθλή ἐνεστίν. 1123
ἄλλοι δ' Οὐλύμπόνδ' ἐκπρολιπόντες ἔβαν·

ῥῆχeto μὲν Πίστις, μεγάλη θεός, ῥῆχeto δ' ἀνδρῶν
 Σωφροσύνη· Χάριτές τ', ὦ φίλε, γῆν ἔλιπον·
 595 ὅρκοι δ' οὐκέτι πιστοὶ ἐν ἀνθρώποισι δίκαιοι,
 οὐδὲ θεοὺς οὐδεὶς ἄζεται ἀθανάτους·
 (εὐσεβέων δ' ἀνδρῶν γένος ἔφθιται, οὐδὲ θέμιστας
 οὐκέτι γινώσκουσ' οὐδὲ μὲν εὐσεβίας·)
 ἀλλ' ὅφρα τις ζῶει καὶ ὄρῃ φάος ἡελίοιο,
 600 εὐσεβέων περὶ θεούς, Ἐλπίδα προσμενέτω,
 εὐχέσθω δὲ θεοῖσι, καὶ ἀγλαὰ μηρία καίων
 Ἐλπίδι τε πρώτῃ καὶ πυμάτῃ θυέτω.
 φραζέσθω δ' ἀδίκων ἀνδρῶν σκολιὸν λόγον αἰεὶ,
 οἱ θεῶν ἀθανάτων οὐδὲν ὀπιζόμενοι
 605 αἰὲν ἐπ' ἀλλοτρίοις κτεάνοις ἐπέχουσι νόημα,
 αἰσχρὰ κακοῖς ἔργοις σύμβολα θηκάμενοι.

Μή ποτε τὸν παρεόντα μεθεῖς φίλον ἄλλον ἐρεῦνα,
 δειλῶν ἀνθρώπων ῥήμασι πειθόμενος.

Οὐκ ἔραμαι πλουτεῖν οὐδ' εὐχομαι, ἀλλὰ μοι εἷη 1133
 610 ζῆν ἀπὸ τῶν ὀλίγων, μηδὲν ἔχοντι κακόν.

Οὐδένα θησαυρὸν καταθήσειν παισὶν ἄμεινον· 1134
 αἰτοῦσιν δ' ἀγαθοῖς ἀνδράσι, Κύρνε, δίδου.

Γνώμην, Κύρνε, θεοὶ θνητοῖσι διδοῦσιν ἄριστον 1135
 ἀνθρώποις· γνώμη πείρατα παντὸς ἔχει.
 615 ὦ μάκαρ, ὅστις δὴ μιν ἔχει φρεσίν, ἥ πολὺ κρείσ-
 σων

ὑβριος οὐλομένης λευγαλέου τε κόρου
 ἔστι· κακὸν δὲ βροτοῖσι κόρος, τῶν οὔτι κάκιον·
 πᾶσα γὰρ ἐκ τούτων, Κύρνε, πέλει κακότης.

Εἴ κ' εἷης ἔργων αἰσχροῶν ἀπαθῆς καὶ ἀεργός,
 620 Κύρνε, μεγίστην κεν πείραν ἔχοις ἀρετῆς.

Κύρνε, θεοὺς αἰδοῦ καὶ δείδιθι· τοῦτο γὰρ ἄνδρα
 εἵργει μῆθ' ἔρδειν μῆτε λέγειν ἀσεβῆ.

Δημοφάγον δὲ τύραννον, ὅπως ἐθέλεις, κατακλίνει
 οὐ νέμεσις πρὸς θεῶν γίνεται οὐδεμία.

635 Οὐτίς ἄποινα δίδους θάνατον φύγοι οὐδὲ βα-
 ρεῖαν 1197

δυστυχίην, εἰ μὴ μοῖρ' ἐπὶ τέρμα βάλοι.
 οὐδ' ἂν δυσφροσύνας, ὅτε δὴ θεὸς ἄλγεα πέμποι,
 θνητὸς ἀνὴρ δώροις βουλόμενος προφύγοι.

Οὐκ ἔραμαι κλισμῷ βασιληΐῳ ἐγκατακεῖσθαι
 690 τεθνεώς, ἀλλὰ τί μοι ζῶντι γένοιτ' ἀγαθόν·
 ἀσπάλαθοι δὲ τάπησιν ὁμοῖον στρώμα θανόντι·
 τὸ ξύλον ἢ σκληρὸν γίνεται, ἢ μαλακόν.

Μή τι θεοὺς ἐπίορκον ἐπόμενυθι· οὐ γὰρ ἀνεκτόν·
 ἀθανάτους κρύψαι χρεῖος ὀφειλόμενον.

635 Ὅρνιθος φωνήν, Πολυπαῖδῃ, ὃς ἐν βοώσῃ 1197
 ἤκουσ', ἥτε βροτοῖς ἄγγελος ἦλθ' ἀρότου
 ὠραίου· καί μοι κραδίην ἐπάταξε μέλαιναν,
 ὅττι μοι εὐανθεῖς ἄλλοι ἔχουσιν ἀγρούς,
 οὐδέ μοι ἡμίονοι κύφων' ἔλκουσιν ἀρότρου,
 640 τῆς μάλα μισητῆς εἵνεκα ναυτιλίας.

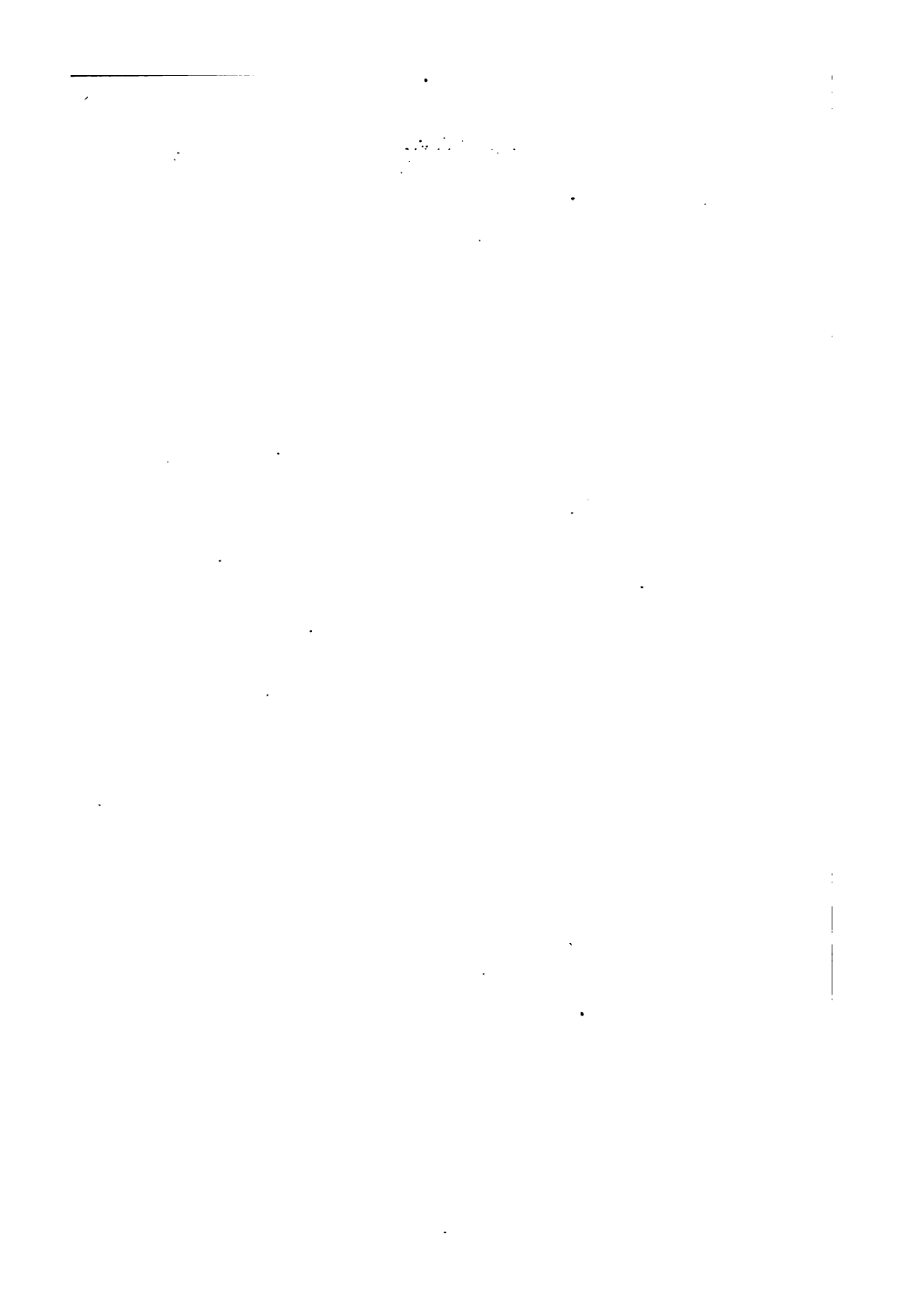
Μή μ' ἀφελῶς παίζουσα φίλους δένναζε τοκῆας, 1211

Ἄργυρί· σοὶ μὲν γὰρ δούλιον ἦμαρ ἔπι,
 ἡμῶν δ' ἄλλα μὲν ἐστι, γύναι, κακὰ πόλλ' ἐπεὶ ἐκ
 γῆς

φεύγομεν, ἀργαλή δ' οὐκ ἔπι δουλοσύνη,
 643 οὐδ' ἡμᾶς περνᾶσι. πόλις γε μὲν ἐστι καὶ ἡμῶν
 καλή, Ληθαίῳ κεκλιμένη πεδίῳ.

Οὐδέν, Κύρν', ὀργῆς ἀδικώτερον, ἢ τὸν ἔχοντα 1223
 πημαίνει, θυμῷ δειλὰ χαριζομένη.

Οὐδέν, Κύρν', ἀγαθῆς γλυκερώτερόν ἐστι γυναικός·
 650 μάρτυς ἐγώ, σὺ δ' ἐμοὶ γίνου ἀληθοσύνης.



IAMBIC POETS.



IAMBIC POETS.

ARCHILOCHUS.

ARCHILOCHUS of Paros flourished the latter part of the eighth and the earlier part of the seventh century, B. C. He enjoys the distinction of being the inventor of iambic verse, which means, probably, that he introduced definite principles into this style of writing. The ancients lavish upon him their praises from every side, comparing him with all the immortal leaders of Greek song, and sometimes giving him the supremacy among them all. He was descended from a priestly family of noble standing, but connected himself prominently with a colony which between 710 and 700 emigrated from Paros to Thasos. The expedition ended, however, in thorough disappointment, and he at length, after many wanderings, returned to his native island. He lost his life in an engagement between the Parians and the people of the island of Naxos. It is said that a curse was pronounced by the Delphic oracle upon the man who killed him, as having "slain the servant of the Muses."

The history of Archilochus is manifestly incomplete without the story of Lycambes and his daughters, not because we can vouch for the details of the narrative, but because it illustrates the Greek feeling with regard to the poet's power. The poet was betrothed to one of the daughters, Neobule, but suddenly the father turned against him, and rejected his alliance with scorn. The indignation of the poet found utterance in his verses, and he turned his satires without mercy against the

offending family, until they all sought refuge in voluntary death.

The chief distinction of Archilochus, as we have suggested, was the invention or development of Iambic verse. Such are the Iambics which follow in I. and II., and the tetrameters . III. — VI. For the so-called Iambic trimeter, see S. pp. 32, 84; G. 293, 4; H. 906. For the trochaic tetrameter, see S. p. 84; G. 291, 2; H. 899, *l*. See further on iambus and trochee, S. pp. 24, 26, 30. He wrote also elegies as well as other forms of poetry. His dialect was Ionic.

IAMBOI.

I.

Ἦδε δ' ὥστ' ὄνου ῥάχιν
~~ἔστηκεν ὕλης ἀγρίης ἐπιστεφής~~
 οὐ γάρ τι καλὸς χῶρος οὐδ' ἐφίμερος
 οὐδ' ἐρατός, οἷος ἀμφὶ Σίριος ῥοάς.

II.

Οὐ μοι τὰ Γύγεω τοῦ πολυχρύσου μέλει,
 οὐδ' εἰλέ πώ με ζῆλος, οὐδ' ἀγαίομαι
 θεῶν ἔργα, μεγάλης δ' οὐκ ἔρέω τυραννίδος·
 ἀπόπροθεν γάρ ἐστιν ὀφθαλμῶν ἑμῶν.

TETRAMETRA.

III. (38.)

Τοῖς θεοῖς τιθεῖν) ἅπαντα· πολλάκις μὲν ἐκ κακῶν
 ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί,
 πολλάκις δ' ἀνατρέπουσι καὶ μάλ' εὖ βεβηκότας
 ὑπτίους κλίνουσ'· ἔπειτα πολλὰ γίγνεται κακά,
 καὶ βίου χρήμη πλανᾶται καὶ νόου παρήγορος.

IV. (60.)

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον,
 οὐδὲ βοστρύχοισι γαῦρον οὐδ' ὑπεξυρμένον,

ἀλλὰ μοι σμικρός τις εἶη καὶ περὶ κνήμας ἰδεῖν
 ροικός, ἀσφαλῆως βεβηκὼς ποσσὶ, καρδίας πλέος.

V. (68.)

Θυμέ, θύμ' ἀμηχάνοισι κήδεσιν κυκώμενε,
 ἄνα δέ, δυσμενῶν δ' ἀλέξεν προσβαλὼν ἐναντίον
 στέρνον, ἐν δοκοῖσιν ἐχθρῶν πλησίον κατασταθείς
 ἀσφαλῆως· καὶ μήτε νικῶν ἀμφάδην ἀγάλλεο,
 5 μηδὲ νικηθεὶς ἐν οἴκῳ καταπεσὼν ὀδύρεο·
 ἀλλὰ χαρτοῖσιν τε χαίρει καὶ κακοῖσιν ἀσχάλα
 μὴ λίην· γίγνωσκε δ' οἶος ῥυσμὸς ἀνθρώπους
 ἔχει.

VI. (76.)

Χρημάτων ἄελπτον οὐδὲν ἔστιν οὐδ' ἀπώμοτον,
 οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων
 ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκρύψας φάος
 ἡλίου λάμποντος· λυγρὸν δ' ἦλθ' ἐπ' ἀνθρώπους
 δέος.
 5 ἐκ δὲ τοῦ καὶ πιστὰ πάντα καπῖελπτα γίνεται
 ἀνδράσιν· μηδεὶς ἔθ' ὕμῶν εἰσορῶν θαυμαζέτω,
 μηδ' ὅταν δελφῖσι θῆρες ἀνταμείψωνται νομόν
 ἐνάλιον καὶ σφιν θαλάσσης ἡχέεντα κύματα
 φίλτερ' ἡπείρου γένηται, τοῖσι δ' ἡδὺ ἦν ὄρος.

ΕΛΛΕΓΕΙΑ.

VII. (1.)

Εἰμὶ δ' ἐγὼ θεράπων μὲν Ἐνναλίῳ ἀνακτος,
 καὶ Μουσέων ἐρατὸν δῶρον ἐπιστάμενος.

VIII. (2.)

Οὐ γάρ μοι πενίη πατρώϊος, οὐδ' ἀπὸ πάππων
 εἰμὶ λιπερινήτης.

(IX.) (8.)

Ἐν δορὶ μὲν μοι μᾶζα μεμαγμένη, ἐν δορὶ δ' οἶνος
Ἴσμαρικός, πίνω δ' ἐν δορὶ κεκλιμένος.

X. (5.)

Ἄλλ' ἄγε, σὺν κώθωνι θοῆς διὰ σέλματα νηός
φοῖτα καὶ κοίλων πώματ' ἄφελκε κάδων,
ἄγρει δ' οἶνον ἐρυθρὸν ἀπὸ τρυγός. οὐδὲ γὰρ
ἡμεῖς
νήφειν ἐν φυλακῇ τῇδε δυνησόμεθα.

(XI.) (6.)

Ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἑθέλων·
αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπὶς ἐκεῖνη
ἐρρέτω· ἐξαὐτίς κτήσομαι οὐ κακίω.

ΠΡΟΣ ΠΕΡΙΚΛΕΑ.

(XII.) (9.)

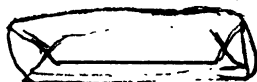
Κήδεα μὲν στονόεντα, Περικλέες, οὔτε τις ἀστῶν
μεμφόμενος θαλῆς τέρψεται οὐδὲ πόλις·
τοίους γὰρ κατὰ κῦμα πολυφλοίσβοιο θαλάσσης
ἔκλυσεν, οἰδαλέους δ' ἀμφ' ὀδύνης ἔχομεν
πνεύμονας· ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσιν,
ὦ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν
φάρμακον· ἄλλοτε δ' ἄλλος ἔχει τόδε· νῦν μὲν ἐς
ἡμέας
ἐτράπεθ', αἱματόεν' δ' ἔλκος ἀναστένομεν,
ἐξαυτίς δ' ἐτέρους ἐπαμείψεται· ἀλλὰ τάχιστα
τλήτε γυναικεῖον πένθος ἀπωσάμενοι.

XIII. (10.)

Κρύπτωμεν δ' ἀνιηρὰ Ποσειδάωνος ἄνακτος
δῶρα.

XIV. (13.)

Οὔτε τι γὰρ κλαίων ἰήσομαι οὔτε κάκιον
θήσω τερπωλὰς καὶ θαλίας ἐφέπων.



SIMONIDES OF AMORGOS.

SIMONIDES of Amorgos was a native of Samos, but, like Archilochus, left his native island with a colony, which, settling in the island of Amorgos, gave to the poet his designation. His life belongs to the first half of the seventh century B. C.

The poetry of Simonides was written very largely in the style of Archilochus, as their lives also bore a marked similarity to each other. The former is, however, more fond of moralizing and dealing in maxims, performing in spirit something of the office of the gnomic poets. The poem upon the origin of the different classes of women has always been justly regarded as an interesting curiosity. The dialect of Simonides, like that of Archilochus, is Ionic. In the arrangement of his measures synizesis is not uncommon.

The metre is the common iambic trimeter.

I.

ὦ παῖ, τέλος μὲν Ζεὺς ἔχει βαρύκτυπος
πάντων ὅσ' ἔστι, καὶ τίθησ' ὅπη θέλει.
νόος δ' οὐκ ἐπ' ἀνθρώποισιν· ἀλλ' ἐφήμεροι
ἂ δὴ βότ' αἰεὶ ζῶμεν, οὐδὲν εἰδότες,

- 5 ὅπως ἕκαστον ἐκτελευτήσῃ θεός.
 ἐλπίς δὲ πάντας κάπιπειθείη τρέφει
 ἄπρηκτον ὀρμαίνοντας· οἱ μὲν ἡμέρην
 μένουσιν ἐλθεῖν, οἱ δ' ἐτέων περιτροπάς.
 νέωτα δ' οὐδεὶς ὅστις οὐ δοκέει βροτῶν
 10 πλούτῳ τε κάγαθοῖσιν ἵζεσθαι φίλος·
 φθάνει δὲ τὸν μὲν γῆρας ἄζηλον λαβόν,
 πρὶν τέρμ' ἵκηται· τοὺς δὲ δύστηνοι νόσοι
 φθείρουσι θνητῶν· τοὺς δ' Ἄρει δεδμημένους
 πέμπει μελαίνης Ἀΐδης ὑπὸ χθονός·
 15 οἱ δ' ἐν θαλάσῃ λαίλαπι κλονεῦμενοι
 καὶ κύμασιν πολλοῖσι πορφυρῆς ἁλός
 θνήσκουσιν, εὖτ' ἂν μὴ δυνήσωνται ζῶειν·
 οἱ δ' ἀγχόνῃ ἄψαντο δυστήνῳ μόρῳ,
 καὐτάγρετοι λείπουσιν ἡλίου φάος.
 20 οὕτω κακῶν ἅπ' οὐδέν· ἀλλὰ μυρίαί
 βροτοῖσι κῆρες κἀνεπίφραστοι δύαι
 καὶ πῆματ' ἐστίν· εἰ δ' ἐμοὶ πιθοίατο,
 οὐκ ἂν κακῶν ἐρῶμεν, οὐδ' ἐπ' ἄλγεσιν
 κακοῖς ἔχοιντες θυμὸν αἰκιζοίμεθα.

II. (7.)

- Χωρὶς γυναικὸς θεὸς ἐποίησεν νοόν
 τὰ πρῶτα· τὴν μὲν ἐξ ὕδός τανύτριχος,
 τῇ πάντ' ἂν οἶκον βορβόρῳ πεφυρμένα
 ἄκοσμα κεῖται, καὶ κυλινδεῖται χαμαί·
 5 αὐτὴ δ' ἄλουντος ἀπλύτοις τ' ἐν εἵμασιν
 ἐν κοπρίῃσιν ἡμένη πιαίνεται.
 Τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκ' ἀλώπεκος

γυναικα, πάντων ἴδριν· οὐδέ μιν κακῶν
λέληθεν οὐδέν, οὐδέ τῶν ἀμεινόνων.

10 τὸ μὲν γὰρ αὐτῶν εἶπε πολλάκις κακόν,
τὸ δ' ἐσθλόν· ὀργὴν δ' ἄλλοτ' ἄλλοιην ἔχει.

Τὴν δ' ἐκ κυνὸς λιτουργόν, αὐτομήτορα,
ἣ πάντ' ἀκοῦσαι, πάντα δ' εἰδέναι θέλει,
πάντη δὲ παπταίνουσα καὶ πλανωμένη
15 λέληκεν, ἣν καὶ μηδ' ἄνθρωπων ὀρᾷ.
παύσειε δ' ἂν μιν οὗτ' ἀπειλήσας ἀνὴρ,
οὐδ' εἰ χολωθεὶς ἐξαράξειεν λίθῳ
ὀδόντας, οὐδ' ἂν μειλίχως μυθεύμενος,
οὐδ' εἰ παρὰ ξείνοισιν ἡμένη τύχοι.
20 ἄλλ' ἐμπεδῶς ἄπρηκτον αὖονην ἔχει.

Τὴν δὲ πλάσαντες γῆτιν Ὀλύμπιοι
ἔδωκαν ἀνδρὶ πηρόν· οὔτε γὰρ κακόν,
οὗτ' ἐσθλὸν οὐδὲν οἶδε τοιαύτη γυνή·
ἔργον δὲ μῦνον ἐσθίειν ἐπίσταται.
25 κοῦδ' ἦν κακὸν χειμῶνα ποιήσῃ θεός,
ρίγῳσα δίφρον ἄσσον ἐλκεται πυρός.

Τὴν δ' ἐκ θαλάσσης, ἣ δὴ ἐν φρεσὶν νοεῖ·
τὴν μὲν γελᾷ τε καὶ γέγηθεν ἡμέρην,
ἐπαινέσει μιν ξείνος ἐν δόμοις ἰδὼν.
30 “Οὐκ ἔστιν ἄλλη τῆσδε λωτῶν γυνή
ἐν πᾶσιν ἀνθρώποισιν, οὐδέ καλλίων.”
τὴν δ' οὐκ ἀνεκτὸς οὐδ' ἐν ὀφθαλμοῖς ἰδεῖν,
οὗτ' ἄσσον ἐλθεῖν, ἀλλὰ μαίνεται τότε
ἄπλητον, ὥσπερ ἀμφὶ τέκνοισιν κύων.
35 ἀμείλιχος δὲ πᾶσι κάποθυμῆ
ἐχθροῖσιν ἴσα καὶ φίλοισι γίγνεται.

ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς
ἔσθηκ' ἀπήμων, χάρμα ναύτησιν μέγα,
θέρεος ἐν ὥρῃ, πολλάκις δὲ μαίνεται

• βαρυκτύποισι κύμασιν φορευμένη •

ταύτη μάλιστ' ἔοικε τοιαύτη γυνή
ὀργήν • φυὴν δὲ πόντος ἀλλοίην ἔχει.

Τὴν δ' ἐκ τε σποδιῆς καὶ παλιντριβέος ὄνου,

ἥ σὺν τ' ἀνάγκῃ σὺν τ' ἐνιπῆσιν μόγισ

45 ἔστρεψεν ὦν ἅπαντα καὶ ποιήσατο

ἀρεστά • τόφρα δ' ἐσθίει μὲν ἐν μυχῷ

προνύξ, προῆμαρ, ἐσθίει δ' ἐπ' ἐσχάρῃ •

ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον

ἐλθόνθ' ἐταῖρον ὄντινων ἐδέξατο.

50 Τὴν δ' ἐκ γαλῆς, δύστηνον οἰζυρὸν γένος.

κείνῃ γὰρ οὐ τι καλὸν οὐδ' ἐπίμερον

πρόσεστιν, οὐδὲ τερπνόν, οὐδ' ἐράσμιον •

εὐνῆς δ' ἀδηνῆς ἐστὶν ἀφροδισίης,

τὸν δ' ἄνδρα τὸν παρόντα ναυσίῃ διδοῖ •

55 κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά,

ἄθυστα δ' ἱρὰ πολλάκις κατεσθίει.

Τὴν δ' ἵππος ἀβρὴ χαιτέεσσ' ἐγεύατο,

ἥ δούλι' ἔργα καὶ δύνῃ περιτρέπει •

κοῦτ' ἂν μύλης ψαύσειεν, οὔτε κόσκινων

60 ἄρειεν, οὔτε κόπρον ἐξ οἴκου βάλοι,

οὔτε πρὸς ἱπνόν, ἀσβόλην ἀλευμένη,

ἰζοιτ' • ἀνάγκῃ δ' ἄνδρα ποιεῖται φίλον •

λοῦται δὲ πάσης ἡμέρης ἀπὸ ρύπον

δῖς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται •

65 αἰεὶ δὲ χαίτην ἐκτενισμένην φορεῖ,

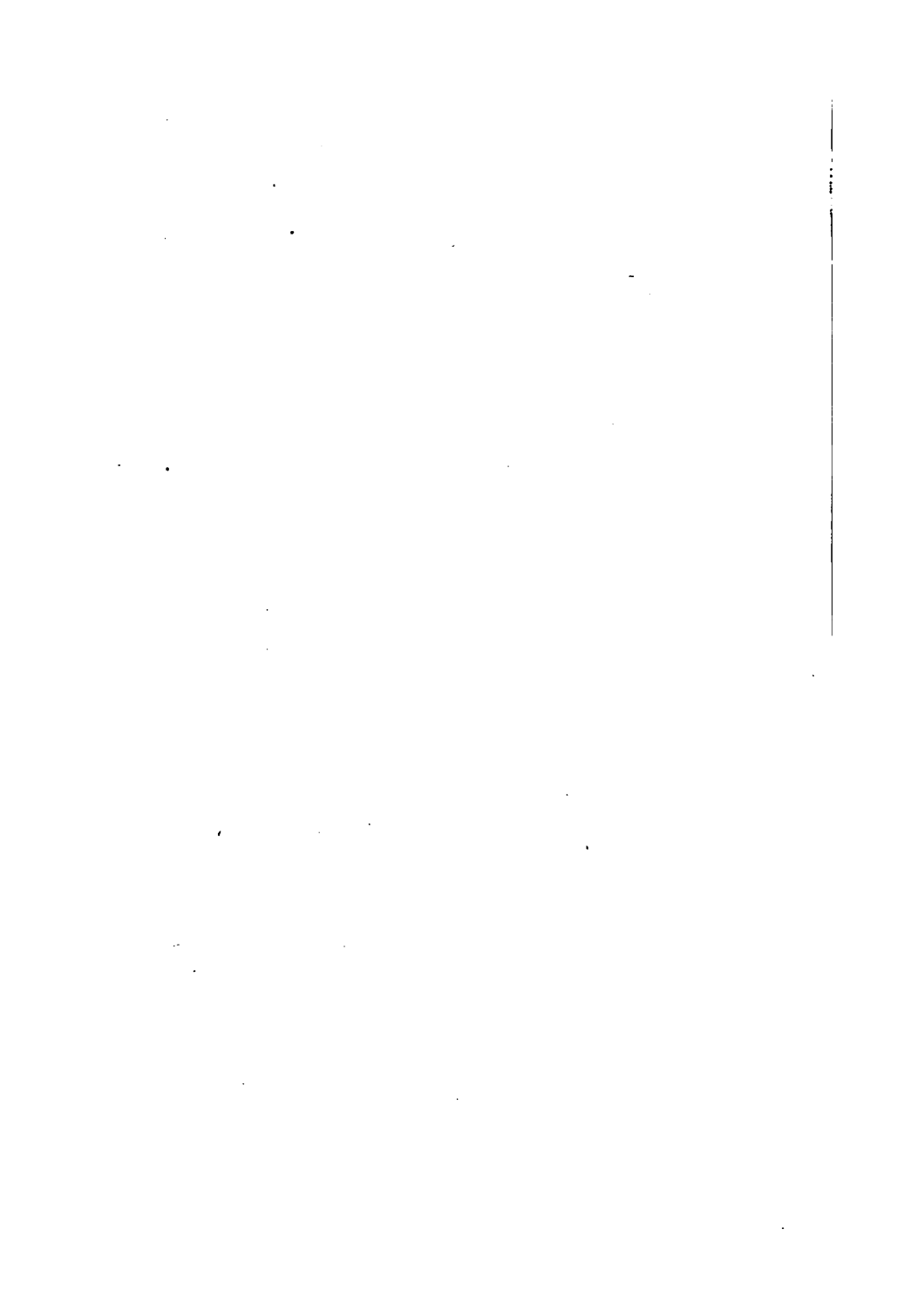
βαθείαν, ἀνθέμοισιν ἔσκιασμένην.
 καλὸν μὲν ὦν θέημα τοιαύτη γυνή
 ἄλλοισι· τῷ δ' ἔχοντι γίγνεται κακόν,
 ἣν μή τις ἢ τύραννος, ἢ σκηπτοῦχος ἦ,
 70 ὅστις τοιούτοις θυμὸν ἀγλαΐζεται.

Τὴν δ' ἐκ πιθήκων· τοῦτο δὴ διακριδὼν
 Ζεὺς ἀνδράσιν μέγιστον ὥπασεν κακόν.
 αἰσχιστα μὲν πρόσωπα· τοιαύτη γυνή
 εἶσι δι' ἄστεος πᾶσιν ἀνθρώποις γέλως
 75 ἐπ' αὐχένα βραχεῖα, κινεῖται μόγισ,
 ἄπυγος, αὐτόκωλος. ἃ τάλας ἀνὴρ,
 ὅστις κακὸν τοιοῦτον ἀγκαλίζεται.
 δῆνεα δὲ πάντα καὶ τρόπους ἐπίσταται,
 ὥσπερ πίθηκος, οὐδέ οἱ γέλως μέλει·
 80 οὐδ' ἂν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦθ' ὄρα,
 καὶ τοῦτο πᾶσαν ἡμέρην βουλευέται,
 ὅπως τιν' ὥς μέγιστον ἔρξειεν κακόν.

Τὴν δ' ἐκ μελίσσης· τὴν τις εὐτυχεῖ λαβὼν·
 κείνη γὰρ οἷα μῶμος οὐ προσιζάνει·
 85 θάλλει δ' ὑπ' αὐτῆς κἀπαέζεται βίος·
 φίλη δὲ σὺν φιλεῦντι γηράσκει πόσει,
 τεκοῦσα καλὸν κούνομάκλυτον γένος·
 κἀριπρεπῆς μὲν ἐν γυναιξὶ γίγνεται
 πάσῃσι, θείη δ' ἀμφιδέδρομεν χάρις·
 90 οὐδ' ἐν γυναιξὶν ἡδεται καθημένη,
 ὅκου λέγουσιν ἀφροδισίους λόγους.
 τοίας γυναικας ἀνδράσιν χαρίζεται
 Ζεὺς τὰς ἀρίστας καὶ πολυφραδεστάτας.
 Τὰ δ' ἄλλα φύλα ταῦτα μηχανῇ Διός

- 95 ἔστιν τ' ἐπ' αἴτῃ καὶ παρ' ἀνδράσιν μενεῖ.
 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,
 γυναῖκας· ἦν τι καὶ δοκῶσιν ὠφελεῖν,
 ἔχοντί τοι μάλιστα γίγνεται κακόν.
 οὐ γάρ κοτ' εὐφρων ἡμέρην διέρχεται
 100 ἅπασαν, ὅστις σὺν γυναικὶ πέλεται·
 οὐδ' αἶψα λιμὸν οἰκίης ἀπώσεται,
 ἐχθρὸν συνοικητῆρα, δυσμενέα θεόν.
 ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῇ
 κατ' οἶκον ἢ θεοῦ μοῖραν ἢ ἀνθρώπου χάριν,
 105 εὐροῦσα μῶμον ἐς μάχην κορύσσεται.
 ὅκου γυνὴ γάρ ἐστιν, οὐδ' ἐς οἰκίην
 ξεῖνον μολόντ' ἂν προφρόνως δεχοίατο.
 ἥτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ
 αὕτη μέγιστα τυγχάνει λωβωμένη·
 110 κεχηνότης γὰρ ἀνδρὸς — οἱ δὲ γείτονες
 χαίρουσ' ὀρώντες καὶ τόν, ὥς ἀμαρτάνει·
 τὴν ἦν δ' ἕκαστος αἰνέσει μεμνημένος
 γυναῖκα, τὴν δὲ τοῦτέρου μωμήσεται·
 ἴσῃν δ' ἔχοντες μοῖραν οὐ γιγνώσκομεν.
 115 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,
 καὶ δεσμὸν ἀμφέθηκεν ἄρρήκτον πέδης,
 ἐξ οὔτε τοὺς μὲν Ἀΐδης ἐδέξατο
 γυναικὸς εἵνεκ' ἀμφιδηριωμένους.

MELIC POETS.



MELIC POETS.

SAPPHO.

SAPPHO was born on the island of Lesbos, in Mytilene or Eresos, and began her poetic work about the commencement of the sixth century B. C. She was married, according to tradition, to one Cercolas or Cercylas, of Andros, but his wife was all that saved him from oblivion. Very little is known of the particulars of her life; she lived principally in her native island, though there is testimony of her once fleeing to Sicily.

The life of the Æolian women seems to have been peculiarly free. Sappho became the centre and leader of a society of her countrywomen, who, like herself, were devoted to the Muses. She was ardent in temperament, and impulsive in her affections, and this characteristic has given her the reputation of being immoral in her private life. It is however fair to record that there does not exist a particle of well-sustained evidence that her character was impure, and the existing fragments of her poetry are thought by many critics entirely to contradict the charge. (See Historical Introduction.)

Her expressions of love are full of marvelous intensity and ardor. According to ancient tradition she was enamored of a youth named Phaon, and in her passionate feeling even threw herself from the Leucadian cliff; but the name does not appear in her poems, and the whole story seems to be utterly without foundation. For gracefulness of diction and impetuosity and unrestraint of feeling she has never had an equal. We have only fragments of her poetry left, but they are marvelous exhibitions of her power in the use of words, and of her unparalleled intensity of emotion.

She is said to have written nine books of lyric poems, as also epigrams, elegies, iambi, hymeneal songs, etc.

Her dialect is, of course, the Æolic.

In giving the meters of these short poems, we are confronted by considerable difficulties, from the fact that not only is the metrical system of the Greeks imperfectly understood, but the text is often exceedingly uncertain. I have given them generally upon the authority of Bergk or Hartung. It will be noticed from the references to S., that his forms for the scanning are often essentially different from those which have been in use. The meter of I., II., III., IV., and V. is the recognized Sapphic verse (Sapphics and Adonics). S., p. 104; H. 917, *r* and *a*. (See also Latin Grammars, Allen and Greenough, 372, 2; Harkness, 700, II.) VI. is Alcaic. S. pp. 72, 102; H. 917, *s*. VII. and VIII. are Asclepiadean. S. p. 97; H. 920, *f*. (See also Latin Grammars.) IX. is a hexameter.

I. (1.)

Ποικιλόθρον', ἀθάνατ' Ἀφρόδιτα,
 παῖ Δίος, δολόπλοκε, λίσσομαί σε,
 μή μ' ἄσασι μήτ' ὀνίαισι δάμνα,
 πότνια, θῦμον·
 5 ἀλλὰ τυῖδ' ἔλθ', αἶ ποτα κατέρωτα
 τὰς ἑμας αὖδως ἀτοῖσα πῆλυι
 ἔκλυες, πάτρος δέ δόμον λίποισα,
 χρύσιον ἦλθες
 ἄρμ' ὑποζεύξαισα· κάλοι δέ σ' ἄγον
 10 ὥκεες στρουῦθοι περὶ γᾶς μελαίνας
 πύκνα δινεῦντες πτέρ' ἀπ' ὠράνῳ αἰθε-
 ρος διὰ μέσσω.
 αἶψα δ' ἐξίκοντο· τὺ δ', ὦ μάκαιρα,

μειδιάσαισ' ἀθανάτῳ προσώπῳ,
 15 ἦρε', ὅττι δηῦτε πέπονθα κῶττι
 δηῦτε κάλημι,
 κῶττ' ἔμῳ μάλιστα θέλω γένεσθαι
 μαινόλῃ θύμῳ· τίνα δηῦτε Πείθω
 μαῖς ἄγην ἐς σὰν φιλότατα, τίς σ', ὦ
 20 Ψάφ', ἀδικήει;
 καὶ γὰρ αἱ φεύγει, ταχέως διώξει,
 αἱ δὲ δῶρα μὴ δέκετ', ἄλλα δώσει,
 αἱ δὲ μὴ φίλει, ταχέως φιλήσει
 κῶνκ ἐθέλοισα.
 25 ἔλθε μοι καὶ νῦν, χαλεπᾶν δὲ λῦσον
 ἐκ μεριμνᾶν, ὅσσα δέ μοι τέλεσσαι
 θῦμος ἱμέρρει, τέλεσον· σὺ δ' αὐτὰ
 σύμμαχος ἔσσο.

II. (2.)

Φαίνεται μοι κῆνος ἴσος θεοῖσιν
 ἔμμεν ὦνηρ, ὅστις ἐναντίος τοι
 ἰζάνει, καὶ πλασίον ἄδου φωνεί-
 σας ὑπακούει
 5 καὶ γελαίσας ἱμερόεν, τό μοι μάν
 καρδίαν ἐν στήθεσιν ἐπτόασεν·
 ὥς γὰρ εὖιδον βροχέως σε, φώνας
 οὐδὲν ἔτ' εἵκει·
 ἀλλὰ καμ μὲν γλῶσσα ἔαγε, λέπτον δ'
 10 αὐτिका χρῶ πῦρ ὑπαδεδρόμακεν,
 ὀππάτεσσι δ' οὐδὲν ὀρημ', ἐπιρρόμ-
 βεισι δ' ἄκουαι.
 ἀ δέ μ' ἰδρῶς κακχέεται, τρόμος δέ

πᾶσαν ἄγρει, χλωροτέρα δὲ ποίας
 15 ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύην
 φαίνομαι (ἄλλα).
 ἀλλὰ πᾶν τόλματον, [ἐπεὶ καὶ πένητα].

III. (3.)

Ἄστερες μὲν ἀμφὶ κάλαν σελάναν
 ἅψ ἀποκρύπτοισι φάεννον εἶδος,
 ὅπποτ' ἂν πλήθοισα μάλιστα λάμπη
 (ἀργυρέα) αὔγαν.

IV. (4.)

Ἄμφι δὲ ψῦχρον κελάδει δι' ὕσδων
 μαλίνων, αἰθυσσομένων δὲ φύλλων
 κῶμα καταρῥεῖ.

V. (5.)

. . . . Ἔλθε, Κύπρι,
 χρυσίαισιν ἐν κυλίκεσσιν ἄβρωσ
 συμμεμιγμένον θαλίαισι νέκταρ
 οἶνοχοεύσα.

VI. (29.)

Αἰ δ' ἦχες ἔσλων ἱμερον ἦ κάλων
 καὶ μή τι φείπην γλῶσσ' ἐκύκα κάκον
 αἶδως κέ σ' οὐ κίχανεν ὅππατ',
 ἀλλ' ἔλεγες περὶ τῷ δικαίῳ.

VII. (186.)

Ἄλλ' οὐ γὰρ θέμις ἐν μουσποδῶν δόμῳ
 θρηῆνον ἔμμεναι· οὐκ ἄμμι πρέπει τάδε.

VIII.

Τὸ θνάσκειν κακόν· οὕτω κεκρίκασι θεοί
 ἔθνασκον γὰρ ἂν εἶπερ κάλον ἦν τόδε.

IX.

Ἔσπερε, πάντα φέρεις ὅσα φαίνολις }
 ἐσκέδασ' αὖως,
 αἶγα σὺ οἶν τε φέρεις, σὺ φέρεις }
 καὶ ματέρι παῖδα.

*Don't know
 what it means*

ALCÆUS.

ALCÆUS of Mytilene was a contemporary of Sappho, living in the seventh and sixth centuries B. C. Mure places his active life as beginning 611; at all events, mention is made of his brother at that time, and there is a reference to a military campaign by himself five years later. He was by birth a noble, by sympathy an aristocrat, and by taste and disposition both a warrior and a poet. He lost his arms in the battle between his countrymen and the Athenians for the possession of Sigeum, yet in spite of this misfortune he seems to have retained his reputation as a valiant soldier. His valor and his genius were alike made tributary to his political party, and he fought in behalf of the nobles against successive tyrants, as also against the excellent government of Pittacus, who by his righteous rule was restoring peace to the suffering Lesbians. The latter part of the poet's life was spent in foreign lands.

There were ten books of songs ascribed to Alcæus, among which the patriotic and martial odes were the most celebrated. His full-souled vitality was a most important element in forming the character of his life, as also of his poems. He betrayed his love of activity, his admiration for forceful energy, in all that he did or said. His poems have unfortunately almost entirely disappeared, being lost perhaps the sooner because, being written in the Æolic dialect, they could not be thoroughly known and universally appreciated by the Greek public.

The meter of fragment I. is marked at the beginning as it is given by Buchholz. For fuller account, see S. pp. 43, seq. (notice form as given p. 44); G. 301; H. 916. The sign $\times$ marks the basis (G. 288; H. 916). Selections II., III., VI., and VII. are the common Alcaic stanza which we have so frequently in Horace. For the scheme, see S. pp. 72, 102; H. 917, *s.* (Also the Latin Grammars, Allen and Greenough, 372, 1; Harkness, 700, I.) Fragment VIII. is the well-known Sapphic and Adonic. S. p. 104; H. 917, *r* and *a.* (Compare also the Latin Grammars.) The meter of IV., IX., X., and XI. is Asclepiadean. S. p. 97; H. 920, *f.* (See also Latin Grammars.)

I. ΣΤΑΣΙΩΤΙΚΑ.

I. (15.)

$\times \vee \pm \cup \cup - \cup - | \times \vee \pm \cup \cup - \cup - \vee | \pm \cup -$

Μᾶρμαῖρεῖ δὲ μέγα^ς δόμο^ς | χάλκῳ^ς. πᾶσα δ' Ἄρῃ
κεκο^ςσμή^{ται} στέγᾳ

λάμπραισιν κυνίαισι, κατᾶν λεῦκοι καθύπερθεν
ἵππιοι λόφοι

νεύοισιν, κεφάλαισιν ἀνδρῶν ἀγάλματα, χάλκiai
δὲ πασσάλοις

κρύπτοισιν περικείμεναι λάμπραι κνάμιδες, ἄρκος
ισχύρω βέλεus,

θώρακές τε νέοι λίνω κοῖλαί τε κατ' ἄσπιδες
βεβλήμεναι.

παρ δὲ Χαλκίδικαι σπάθαι, παρ δὲ ζώματα πολλὰ
καὶ κυπάττιδες.

τῶν οὐκ ἔστι λάθουσθ', ἐπειδὴ πρώτισθ' ὑπὸ ἔργον
ἔσταμεν τόδε.

II. (18.)

Ἄσυνέτημι τὰν ἀνέμων στάσιν·
 τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
 τὸ δ' ἔνθεν· ἄμμες δ' ἂν τὸ μέσσον
 νῆϊ φορήμεθα σὺν μελαίνῃ,
 3 χειμῶνι μοχθεῖντες μεγάλῳ μάλα·
 περ μὲν γὰρ ἄντλος ἱστοπέδαυ ἔχει,
 λαῖφος δὲ πᾶν ζάδηλον ἦδη
 καὶ λάκιδες μεγάλαι κατ' αὐτο·
 χόλαισι δ' ἄγκυραι.

III. (20.)

Νῦν χρή μεθύσθην καὶ χθόνα πρὸς βίαν
 κρούην, ἐπειδὴ κάτθανε Μῦρσιλος.

IV. (33.)

ΠΡΟΣ ΑΝΤΙΜΕΝΙΑΔΑΝ.

Ἡλθες ἔκ περ ἁπῶν γᾶς, ἑλεφαντῖναν
 λάβαν τῷ ξίφεος χρυσοδέταν ἔχων.
 ἐπειδὴ μέγαν ἄθλον Βαβυλωνίοις
 συμμάχεις τελέσας, ῥύσαό τ' ἐκ πόνων
 3 κτένναις ἄνδρα μαχαίταν, βασιλητῶν
 παλαίσταν, ἀπολείποντα μόνον μίαν
 παχέων ἀπὺ πέμπων.

V. (55.)

ΕΡΩΤΙΚΟΝ.

Ἰόπλοχ' ἄγνα μελιχόμειδε Σάπφοι,
 θέλω τι φείπην, ἀλλὰ με κωλύει
 αἶδως.

ΣΚΟΔΙΑ.

VI. (34.)

Ἦτοι μὲν ὁ Ζεὺς, ἐκ δ' ὀράνω μέγας
 χείμων, πεπάγασιν δ' ὑδάτων ῥόαι.

κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις
 πῦρ', ἐν δὲ κίρναις οἶνον ἀφειδέως
 5 μέλιχρον, αὐτὰρ ἀμφὶ κόρσῃ
 μάλλακον ἐσσάμενος γνόφαλλον.

VII. (35.)

Οὐ χρὴ κάκοισι θῦμον ἐπιτρέπην·
 προκόφομεν γὰρ οὐδὲν ἄσάμενοι,
 ὦ Βύκχι, φάρμακον δ' ἄριστον
 οἶνον ἐνειακμένοις μεθύσθην.

VIII. (36.)

Ἄλλ' ἀνήτω μὲν περὶ ταῖς δέraisιν
 περθέτω πλέκταις ὑποθύμιδάς τις,
 καδ δὲ χευάτω μύρον ἄδν κατ τῷ
 στήθεος ἄμμι.

IX. (37.)

Τὸν κακοπάτριδα

Πίττακον πόλεως τᾶς ἀχόλῳ καὶ βαρυδαίμονος
 ἐστάσαντο τύραννον μέγ' ἐπαινέοντες ἀόλλεες.

X. (41.)

Πίνωμεν· τί τὸ λύχνῳ μένομεν; δάκτυλος ἡμέρα.
 καδ δ' αἶρε κυλίχναις μεγάλαις, ἅττα, ποικίλαις·
 οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα
 ἀνθρώποισιν ἔδωκ'· ἔγχεε κίρναις ἓνα καὶ δύο

ἡ πλέαις κακ κεφάλας, ἃ δ' ἑτέρα τὰν ἑτέραν κύλιξ
ὠθήτω.

XI.

Μηδὲν ἄλλο φυτεύσης πρότερον δένδριον ἀμπέλω.

ANACREON.

ANACREON was a native of Teos, an Ionian city, on the coast of Asia Minor. When, however, this city was taken by Harpagus, the general of Cyrus, he removed, with a large portion of his fellow-townsmen, to Abdera in Thrace. This took place about 540 B. C. Somewhat later in life, he was prominent at the court of Polycrates at Samos. After the death of his patron he was brought, in a galley of fifty oars sent especially for his conveyance, to Athens, to join the coterie of poets whom Hipparchus, the son of Pisistratus, had gathered about himself. He died at the age of eighty-five, choked, as tradition says, by a grape-stone. His death took place, apparently, about 478 B. C.

Anacreon lived a voluptuary, in the midst of the greatest luxury which his age could boast. Polycrates and the sons of Pisistratus labored alike to make their capitals the envy of the surrounding world for their prosperity and magnificence, while their courts were celebrated for the brilliant pleasures with which they encompassed themselves. Here he lived to enjoy all that was enjoyable, and to sing the delights of wine and love.

Five books of songs were known as attributed to him among the ancients; but only a few fragments have been preserved for us to read. The dialect in which he writes is the Ionic; but, in imitation of the Æolic, he uses, in some cases, *ā* instead of *η*. Some other Æolisms appear as peculiarities of his language.

The meter is Glyconic, with Pherecratic verses inserted (S. p. 70; G. 300; H. 917, *l* and *d*; also, 921). This is the meter of the first five fragments. The sixth, seventh, and eighth are ionic. The ionic a minore is two short followed by two long. For the long syllables of one foot, taken with the two short of the next, two trochees may be substituted (*anaclassis*) (H. 925, *a*). The scheme is, therefore: $\cup \cup \div \cup - \cup \div -$. In VII. the alternate verses are iambic.

ΕΙΣ ΑΡΤΕΜΙΝ.

I. (1.)

Γουννοῦμαί σ', ἐλαφὲς βόλε,
 ξανθὴ παῖ Διός, ἀγρίων
 δέσποινα Ἄρτεμι θηρῶν.
 ἴκου νῦν ἐπὶ Ληθαίου
 δίνῃσι· θρασυκαρδίῳν
 ἀνδρῶν ἐγκαθόρα πόλιν
 χαίρουσ'· οὐ γὰρ ἀνημέρους
 ποιμαίνεις πολίτας.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

II. (2.)

ὦναξ, ᾧ δαμάλης Ἔρως
 καὶ Νύμφαι κυανώπιδες
 πορφυρέη τ' Ἀφροδίτη
 συμπαίζουσιν· ἐπιστρέφει δ'
 ὑψηλῶν κορυφὰς ὀρέων,
 γουννοῦμαί σε· σὺ δ' εὐμενής
 ἔλθ' ἡμῖν, κεχαρισμένης δ'

εὐχολῆς ἐπακούειν.

Κλευβούλῳ δ' ἀγαθὸς γένευ
 10 σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',
 ὦ Δεύννυσε, δέχεσθαι.

III. (8.)

Κλευβούλου μὲν ἔγωγ' ἐρῶ,
 Κλευβούλῳ δ' ἐπιμαίνομαι,
 Κλεύβουλον δὲ διοσκέω.

IV. (4.)

ὦ παῖ παρθένιον βλέπων,
 δίζημαί σε, σὺ δ' οὐ κίεις
 οὐκ εἰδώς, ὅτι τῆς ἐμῆς
 ψυχῆς ἥνιοχεύεις.

V. (14.)

Σφαίρῃ δηῦτέ με πορφυρέῃ
 βάλλων χρυσοκόμης Ἔρως
 νήνι ποικιλοσαμβάλεω
 συμπαίζειν προκαλεῖται·
 5 ἦ δ', ἐστὶν γὰρ ἀπ' εὐκτίτου
 Λέσβου, τὴν μὲν ἐμὴν κόμην,
 λευκὴ γάρ, καταμέμφεται,
 πρὸς δ' ἄλλην τινὰ χάσκει.

VI. (44.)

Πολίῳι μὲν ἡμῖν ἦδ' ἔ
 κροῦσάφῳι κάρῃ τέ λευκῶν,
 χαρίεσσά δ' οὐκέθ' ἦβῃ
 πᾶρά γ' ἡγῶν αἰεὶ δ' ὀδόντες.

5 γλυκέρου δ' οὐκέτι πολλὸς
 βίотου χρόνος λείπεται·
 διὰ ταῦτ' ἀνασταλύζω
 θαμὰ Τάρταρον δεδοικώς.
 Ἄϊδεω γάρ ἐστι δεινός
 10 μυχός, ἀργαλήη δ' ἐς αὐτόν.
 καθ' ὅδ' οὐδ' οὐ καὶ γὰρ ἔτοιμον
 καταβάντι μὴ ἀναβῆναι.

(ΠΡΟΣ ΣΜΕΡΔΙΗΝ.)

VII. (48.)

Μεγάλῳ δηῦτέ μ' Ἔρως
 ἔκοψεν ὥστε χαλκεύς
 πελέκει, χειμερίῃ
 δ' ἔλουσεν ἐν χαράδρῃ.

VIII. (64.)

Ἄγε δὴ, φέρ' ἡμῖν, ὦ παῖ,
 κελέβην, ὅκως ἄμυστιν
 προπίω, τὰ μὲν δέκ' ἐγχείας
 ὕδατος, τὰ πέντε, δ' οἴνου
 5 κυάθους, ὡς ἀνυβριστί
 ἀνὰ δηῦτε βασσαρήσω.

* * * *

Ἄγε δηῦτε μηκέθ' οὕτω
 πατάγω τε κάλαητῳ
 Σκυθικὴν πόσιν παρ' οἴνῳ
 10 μελετῶμεν, ἀλλὰ καλοῖς
 ὑποπίνοντες ἐν ὕμνοις.

ANACREONTEA.

THESE songs have long borne the name of Anacreon, being written with much of his spirit; but by the best critics they are regarded as spurious. They receive little recognition from the ancients, and represent different ideas from those found in the undoubted poems of Anacreon. They differ also in their meter, which is usually iambic dimeter catalectic (G. 293, 2; H. 904, e). The Ion. a min. with anacalasis will be recognized, X., XI., etc. For fuller accounts of these meters, see S. pp. 107-111.

I. (6.)

ΕΙΣ ΕΑΥΤΟΝ.

Λέγουσιν αἱ γυναῖκες,
 Ἀνακρέων, γέρων εἰ.
 λαβὼν ἔσοπτρον ἄθρει
 κόμας μὲν οὐκέτ' οὔσας,
 5 ψιλὸν δέ σευ μέτωπον.
 ἐγὼ δὲ τὰς κόμας μὲν,
 εἴτ' εἰσίν, εἴτ' ἀπήλθον,
 οὐκ οἶδα· τοῦτο δ' οἶδα,
 ὥς τῷ γέροντι μᾶλλον
 10 πρέπει τὸ τερπνὰ παίζειν,
 ὅσῳ πέλας τὰ Μοίρης.

II. (7.)

ΕΙΣ ΕΑΥΤΟΝ.

Οὐ μοι μέλει τὰ Γύγευ,
 τοῦ Σαρδίῳ ἀνακτος·

οὐδ' εἰλέ πώ με ζῆλος,
 οὐδὲ φθονῶ τυράννοισ.
 5 ἐμοὶ μέλει μύροισιν
 καταβρέχειν ὑπὴν·
 ἐμοὶ μέλει ῥόδοισιν
 καταστέφειν κάρηνα.
 τὸ σήμερον μέλει μοι,
 10 τὸ δ' αὔριον τίς οἶδεν ;
 ὥς οὖν ἔτ' εὐδί ἐστιν,
 καὶ πῖνε καὶ κύβευε,
 καὶ σπένδε τῷ Λυαίῳ,
 μὴ νοῦσος, ἣν τις ἔλθῃ,
 15 λέγῃ σε μὴ δεῖ πίνειν.

III. (8.)

ΕΙΣ ΕΑΥΤΟΝ ΜΕΜΕΘΥΣΜΕΝΟΝ.

Ἄφες με, τοὺς θεοὺς σοι,
 πιεῖν πιεῖν ἀμυστί·
 θέλω θέλω μανῆναι.
 ἐμαίνεται Ἀλκμαίων τε
 5 χῶ λευκόπους Ὀρέστης,
 τὰς μητέρας κτανόντες·
 ἐγὼ δὲ μηδένα κτάς,
 πίων δ' ἐρυθρὸν οἶνον
 θέλω θέλω μανῆναι.
 10 ἐμαίνεται Ἡρακλῆς πρὶν
 δεινὴν κλονῶν φαρέτρην
 καὶ τόξον Ἰφίτειον.

ἐμαίνετο πρὶν Αἴας
 μετ' ἀσπίδος κραδαίνων
 13 τὴν Ἑκτορος μάχαιραν·
 ἐγὼ δ' ἔχων κύπελλον
 καὶ στέμμα τοῦτο χαίταις,
 οὐ τόξον, οὐ μάχαιραν,
 θελω θέλω μανῆναι.

IV. (9.)

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Τί σοι θέλεις ποιήσω,
 τί σοι, λάλη χελιδόν;
 τὰ ταρσά σευ τὰ κοῦφα
 θέλεις λαβὼν ψαλίζω;
 3 ἢ μᾶλλον ἔνδοθέν σευ
 τὴν γλῶσσαν, ὡς ὁ Τηρεὺς
 ἐκεῖνος, ἐκθερίζω;
 τί μευ καλῶν ὀνειρῶν
 ὑπορθρίαισι φωναῖς
 10 ἀφήρπασας Βάθυλλον;

ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.

V. (10.)

Ἐρωτα κήρινόν τις
 νεηνίης ἐπώλει·
 ἐγὼ δέ οἱ παραστάς,
 πόσου θέλεις, ἔφην, σοί
 3 τὸ τυχθὲν ἐκπρίωμαι;

ὁ δ' εἶπε δωριάζων,
 λάβ' αὐτὸν ὀππόσου λῆς·
 ὅπως δ' ἂν ἐκμάθῃς πᾶν,
 οὐκ εἰμὶ καροτέχνας·
 10 ἄλλ' οὐ θέλω συνοικεῖν
 Ἔρωτι παντορέκτα.
 δὸς οὖν, δὸς αὐτὸν ἡμῖν
 δραχμῆς, καλὸν σύννευον.
 Ἔρωσ, σὺ δ' εὐθέως με
 15 πύρῳσον· εἰ δὲ μή, σύ
 κατὰ φλογὸς τακήσῃ.

VI. (11.)

EIS ATTIN.

Οἱ μὲν καλὴν Κυβήβην
 τὸν ἡμίθην Ἄττιν
 ἐν οὖρεσιν βοῶντα
 λέγουσιν ἐκμανῆναι·
 5 οἱ δὲ Κλάρου παρ' ὄχθαις
 δαφνηφόροιο Φοίβου
 λάλον πιόντες ὕδωρ
 μεμνηότες βοῶσιν.
 ἐγὼ δὲ τοῦ Λυαίου
 10 καὶ τοῦ μύρου κορέσθεις
 καὶ τῆς ἐμῆς ἐταίρης
 θέλω θέλω μανῆναι.

VII. (12.)

ΕΙΣ ΕΡΩΤΑ.

Θέλω θέλω φιλήσαι·
 ἔπειθ' Ἔρωσ φιλεῖν με,
 ἐγὼ δ' ἔχων νόημα
 ἄβουλον οὐκ ἐπείσθην.
 5 ὁ δ' εὐθὺ τόξον ἄρας
 καὶ χρυσέην φαρέτρην
 μάχη με προὔκαλεῖτο.
 καὶ γὰρ λαβὼν ἐπ' ὤμων
 θώρηχ', ὅπως Ἀχιλλεύς,
 10 καὶ δοῦρα καὶ βοείην,
 ἐμυρνάμην Ἔρωτι.
 ἔβαλλ', ἐγὼ δ' ἔφευγον·
 ὥς δ' οὐκ ἔτ' εἶχ' οἴστους,
 ἤσχαλλεν· εἴτ' ἑαυτόν
 15 ἀφῆκεν εἰς βέλεμνον,
 μέσος δὲ καρδίας μεν
 ἔδυνε, καὶ μ' ἔλυσεν·
 μάτην δ' ἔχω βοείην·
 τί γὰρ βάλωμεν ἔξω,
 20 μάχης ἔσω μ' ἐχούσης;

VIII. (13.)

ΕΙΣ ΤΟΥΣ ΕΑΥΤΟΥ ΕΡΩΤΑΣ.

Εἰ φύλλα πάντα δένδρων
 ἐπίστασαι κατειπεῖν,
 εἰ κύματ' οἶδας εὐρέειν,
 τὰ τῆς ὄλης θαλάσσης,

- 5 σὲ τῶν ἐμῶν ἐρώτων
 μόνον ποῶ λογιστήν.
 πρῶτον μὲν ἐξ Ἀθηνῶν
 ἔρωτας εἴκοσιν θές
 καὶ πεντεκαίδεκ' ἄλλους.
 10 ἔπειτα δ' ἐκ Κορίνθου
 θὲς ὀρμαθοὺς ἐρώτων·
 Ἀχαΐης γάρ ἐστιν,
 ὅπου καλαὶ γυναῖκες.
 τίθει δὲ Λεσβίους μοι
 15 καὶ μέχρι τῶν Ἰώνων
 καὶ Καρίης Ῥόδου τε
 δισχιλίους ἔρωτας.
 τί φῆς; ἐκηριώθης;
 οὐπω Σύρους ἔλεξα,
 20 οὐπω πόθους Κανάβου,
 οὐ τῆς ἅπαντ' ἐχούσης
 Κρήτης, ὅπου πόλεσσι
 Ἔρωσ ἐποργιάζει.
 τί σοι θέλεις ἀριθμεῖν
 25 καὶ τοὺς Γαδείρων ἐκτός,
 τοὺς Βακτρίων τε κινδῶν
 ψυχῆς ἐμῆς ἔρωτας;

IX. (14.)

ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ.

Ἐρασμὴ πέλεια,
 πόθεν πόθεν πετᾶσαι;
 πόθεν μύρων τοσούτων

ἐπ' ἡέρος θέουσα
 5 πνέεις τε καὶ ψεκάζεις;
 τίς εἶ; τί σοι μέλει δέ;
 Ἐνακρέων μ' ἔπεμψεν
 πρὸς παῖδα, πρὸς Βάθυλλον,
 τὸν ἄρτι τῶν ἀπάντων
 10 κρατοῦντα καὶ τύραννον.
 πῆρακ' μ' ἡ Κυθήρη
 λαβοῦσα μικρὸν ὕμνον·
 ἐγὼ δ' Ἐνακρέοντι
 διακονῶ τοσαῦτα·
 15 καὶ νῦν, ὄρῃς, ἐκείνου
 ἐπιστολὰς κομίζω·
 καὶ φησιν εὐθέως με
 ἐλευθέρην ποιήσειν.
 ἐγὼ δέ, κῆν ἀφῇ με,
 20 δούλη μενῶ παρ' αὐτῷ·
 τί γάρ με δεῖ πέτασθαι
 ὄρη τε καὶ κατ' ἀγρούς,
 καὶ δένδρεσιν καθίζειν
 φαγοῦσαν ἄγριόν τι;
 25 τανῦν ἔδω μὲν ἄρτον
 ἀφαρπάσασα χειρῶν
 Ἐνακρέοντος αὐτοῦ·
 πιεῖν δέ μοι δίδωσιν
 τὸν οἶνον, ὃν προπίνει·
 30 πιούσα δ' ἂν χορεύσω,
 καὶ δεσπότην γέροντα
 πτεροῖσι συγκαλύψω.

κοιμωμένη δ' ἐπ' αὐτῷ
 τῷ βαρβίτῳ καθεύδω·
 35 ἔχεις ἅπαντ'· ἀπελθε·
 λαλιστέραν μ' ἔθηκας,
 ἄνθρωπε, καὶ κορώνης.

X. (15.)

ΕΙΣ ΚΟΡΗΝ.

* Ἄγε, ζωγράφων ἄριστε,
 γράφε, ζωγράφων ἄριστε,
 Ῥοδίας κοίρανε τέχνης,
 ἀπεούσαν, ὡς ἂν εἴπω,
 5 γράφε τὴν ἐμὴν ἑταίρην.
 γράφε μοι τρίχας τὸ πρῶτον
 ἀπαλὰς τε καὶ μελαίνας·
 ὁ δὲ κηρὸς ἂν δύνηται,
 γράφε καὶ μύρου πνεούσας.
 10 γράφε δ' ἐξ ὅλης παρειῆς
 ὑπὸ πορφυραῖσι χαίταις
 ἐλεφάντινον μέτωπον.
 τὸ μεσόφρυνον δὲ μή μοι
 διάκοπτε, μήτε μίσγε·
 15 ἔχέτω δ', ὅπως ἐκείνη,
 τὸ λεληθότως σύνοφρυν
 βλεφάρων ἵτυν κελαυνήν.
 τὸ δὲ βλέμμα νῦν ἀληθῶς
 ἀπὸ τοῦ πυρὸς ποιήσον,
 20 ἅμα γλαυκόν, ὡς Ἀθήνης,
 ἅμα δ' ὑγρόν, ὡς Κυθήρης.

γράφε ῥῖνα καὶ παρειάς,
 ῥόδα τῷ γάλακτι μίξας.
 γράφε χεῖλος, οἷα Πειθοῦς,
 25 προκαλούμενον φίλημα.
 τρυφεροῦ δ' ἔσω γενείου
 περὶ λυγδίνῳ τραχήλῳ
 Χάριτες πέτουντο πᾶσαι.
 στόλισον τὸ λοιπὸν αὐτήν
 30 ὑποπορφύροισι πέπλοις·
 διαφαίνεται δὲ σαρκῶν
 ὀλίγον, τὸ σῶμ' ἐλέγχον.
 ἀπέχει· Βλέπω γὰρ αὐτήν.
 τάχα κηρὲ καὶ λαλήσεις.

XI. (17, 18.)

ΕΡΩΤΙΚΟΝ ΠΙΔΑΡΙΟΝ.

Δότε μοι, δότ', ὦ γυναῖκες,
 Βρομίου πιεῖν ἀμυστί·
 ἀπὸ καύματος γὰρ ἤδη
 προδοθεὶς ἀναστενάζω.
 5 δότε δ' ἀνθέων ἐκείνου
 στεφάνους, οἷους πυκάζω·
 τὰ μέτωπά μου ἵπικαίει.
 τὸ δὲ καῦμα τῶν Ἑρώτων,
 κραδίη, τίνι σκεπάζω ;
 10 Παρὰ τὴν σκιὴν Βαθύλλου
 κάθισον· καλὸν τὸ δένδρον·
 ἀπαλὰς δ' ἔσεισε χαίτας

μαλακωτάτῳ κλαδίσκῳ.
 παρὰ δ' αὐτὸν ἐρεθίζει
 13 πηγὴ ῥέουσα Πειθοῦς·
 τίς ἂν οὖν ὁρῶν παρέλθοι
 καταγώγιον τοιοῦτο ;

XII. (19.)

ΕΙΣ ΕΡΩΤΑ.

Αἱ Μοῦσαι τὸν Ἑρωτα
 δῆσασαι στεφάνοισιν
 τῷ Κάλλῃ παρέδωκαν.
 καὶ νῦν ἡ Κυθήρεια
 3 ζητεῖ λύτρα φέρουσα
 λύσασθαι τὸν Ἑρωτα.
 κἂν λύσῃ δέ τις αὐτόν,
 οὐκ ἔξεισι, μενεῖ δέ·
 δουλεύειν δεδίδακται.

XIII. (21.)

Ἡ γῆ μέλαινα πίνει,
 πίνει δὲ δένδρε' αὖ γῆν.
 πίνει θάλασσα δ' αὔρας.
 ὁ δ' ἥλιος θάλασσαν,
 3 τὸν δ' ἥλιον σελήνη.
 τί μοι μάχεσθ', ἐταῖροι,
 καὶ τῷ θέλοντι πίνειν ;

XIV. (22.)

ΕΙΣ ΚΟΡΗΝ.

Ἡ Ταντάλου ποτ' ἔστη
 λίθος Φρυγῶν ἐν ὄχθαις,
 καὶ παῖς ποτ' ὄρνις ἔπτη
 Πανδίονος χελιδών.
 5 ἐγὼ δ' ἔσοπτρον εἶην,
 ὅπως αἰεὶ βλέπης με·
 ἐγὼ χιτῶν γενοίμην,
 ὅπως αἰεὶ φορῇς με.
 ὕδωρ θέλω γενέσθαι,
 10 ὅπως σε χρώτα λούσω·
 μύρον, γύναι, γενοίμην,
 ὅπως ἐγὼ σ' ἀλείψω.
 καὶ ταινίη δὲ μαστῶν,
 καὶ μάργαρον τραχήλῳ.
 15 καὶ σάνδαλον γενοίμην·
 μόνον ποσὶν πάτει με.

XV. (23.)

ΕΙΣ ΚΙΘΑΡΑΝ.

Θέλω λέγειν Ἀτρείδας,
 θέλω δὲ Κάδμον ᾄδειν·
 ἂ βάρβιτος δὲ χορδαῖς
 Ἔρωτα μῦνον ἤχεϊ.
 5 ἤμειψα νεῦρα πρῶν
 καὶ τὴν λύρην ἅπασαν,

καὶ γὰρ μὲν ἦδον ἄθλους
 Ἑρακλέους· λύρη δὲ
 ἔρωτας ἀντεφώνει.
 10 χαίρουτε λοιπὸν ἡμῖν,
 ἦρωες· ἡ λύρη γάρ
 μόνους Ἑρωτας ᾄδει.

XVI. (24.)

ΕΡΩΤΙΚΟΝ.

Φύσις κέρατα ταύροις,
 ὅπλ᾽ δ' ἔδωκεν ἵπποις,
 ποδωκίην λαγωῖς,
 λέουσι χάσμ' ὀδόντων,
 5 τοῖς ἰχθύσιν τὸ νηκτόν,
 τοῖς ὀρνέοις πέτασθαι,
 τοῖς ἀνδράσιν φρόνημα.
 γυναιξὶν οὐκ ἔτ' εἶχεν.
 τί οὖν δίδωσι; κάλλος
 10 ἀντ' ἀσπίδων ἀπασᾶν,
 ἀντ' ἐγχέων ἀπάντων.
 νικᾷ δὲ καὶ σίδηρον
 καὶ πῦρ καλὴ τις οὔσα.

XVII. (25.)

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Σὺ μὲν, φίλῃ χελιδόν,
 ἔτησίη μολοῦσα
 θέρει πλέκεις καλήν.

χειμῶνι δ' εἷς ἄφαντος
 5 ἢ Νεῖλον ἢ 'πὶ Μέμφιν.
 Ἔρως δ' αἰὲ πλέκει μεν
 ἐν καρδίῃ καλὴν.
 Πόθος δ' ὁ μὲν πτεροῦται,
 ὁ δ' ὠόν ἐστιν ἀκμήν,
 10 ὁ δ' ἡμίλεπτος ἦδη.
 βοή δὲ γίγνεται αἰεὶ
 κεχηνότων νεοσσῶν.
 Ἐρωτιδεῖς δὲ μικροὺς
 οἱ μείζονες τρέφουσιν.
 15 οἱ δὲ τραφέντες εὐθύς
 πάλιν κύουσιν ἄλλους.
 τί μῆχος οὖν γένηται;
 οὐ γὰρ σθένω τοσοῦτους
 Ἐρωτας ἐκβοῇσαι.

XVIII. (26. A.)

ΕΡΩΤΙΚΟΝ ΠΙΔΑΡΙΟΝ.

Σὺ μὲν λέγεις τὰ Θήβης,
 ὁ δ' αὖ Φρυγῶν αὐτάς·
 ἐγὼ δ' ἐμὰς ἀλώσεις.
 οὐχ ἵππος ὤλεσέν με,
 5 οὐ πεζός, οὐχὶ νῆες·
 στρατὸς δὲ καινὸς ἄλλος
 ἀπ' ὀμμάτων με βάλλον.

XIX. (27. A.)

ΕΙΣ ΤΑ ΤΟΥ ΕΡΩΤΟΣ ΒΕΛΗ.

Ὁ ἀνὴρ ὁ τῆς Κυθήρης
 παρὰ Λημνίαις καμίνοις
 τὰ βέλη τὰ τῶν Ἑρώτων
 ἐπόει λαβὼν σίδηρον.
 5 ἀκίδας δ' ἔβαπτε Κύπρις
 μέλι τὸ γλυκὺ λαβοῦσα·
 ὁ δ' Ἑρως χολὴν ἔμισγεν.
 ὁ δ' Ἄρης ποτ' ἐξ αὐτῆς
 στιβαρὸν δόρυ κραδαίνων
 10 βέλος ἠντέλιζ' Ἑρωτος·
 ὁ δ' Ἑρως, τόδ' ἐστίν, εἶπεν,
 βαρὺ· πειράσας νοήσεις.
 ἔλαβεν βέλεμνον Ἄρης·
 ὑπεμειδίασε Κύπρις.
 15 ὁ δ' Ἄρης ἀναστενάξας,
 βαρὺ, φησὶν· ἄρον αὐτό.
 ὁ δ' Ἑρως, ἔχ' αὐτό, φησὶν.

XX. (30.)

ΕΡΩΤΙΚΟΝ.

Ἐπὶ μυρσίναις τερεΐναις,
 ἐπὶ λωτίναις τε ποίαις
 στορέσας θέλω προπίνειν.
 ὁ δ' Ἑρως χιτῶνα δήσας
 5 ὑπὲρ αὐχένος παπύρῳ

μέθυ μοι διακονεῖτω.
 τροχὸς ἄρματος γὰρ οἶα
 βίος τρέχει κυλισθεῖς·
 ὀλίγη δὲ κεισόμεσθα
 10 κόνις ὁστέων λυθέντων.
 τί σε δεῖ λίθον μυρίζειν;
 τί δὲ γῇ χέειν μάταια;
 ἐμὲ μᾶλλον, ὥς ἐτι ζῶ,
 μύρισον, ῥόδοις δὲ κρᾶτα
 15 πύκασον, κάλει δ' ἑταίρην.
 πρὶν ἔρως ἔχει μ' ἀπελθεῖν
 ὑπὸ νερτέρων χορείας,
 σκεδάσαι θέλω μερίμνας.

XXI. (31.)

ΕΙΣ ΕΡΩΤΑ

Μεσονυκτίοις ποτ' ὥραις,
 στρέφεται ὅτ' Ἄρκτος ἤδη
 κατὰ χεῖρα τὴν Βοώτου,
 μερόπων δὲ φύλα πάντα
 5 κέεται κόπῳ δαμέντα,
 τότε Ἔρως ἐπισταθεῖς μεν
 θυρέων ἔκοπτ' ὀχῆας.
 τίς, ἔφην, θύρας ἀράσσει;
 κατὰ μεν σχίζει δονείρους.
 10 ὁ δ' Ἔρως, ἀνοιγε, φησὶν·
 βρέφος εἰμί, μὴ φόβησαι·
 βρέχομαι δὲ κασέληνον

κατὰ νύκτα πεπλάνημαι.
 ἐλέησα ταῦτ' ἀκούσας.
 15 ἀνὰ δ' εὐθὺ λύχνον ἄψας
 ἀνέωξα, καὶ βρέφος μὲν
 ἔσορῶ φέροντα τόξον
 πτέρυγας τε καὶ φαρέτρην,
 παρὰ δ' ἰστίην καθίσα
 20 παλάμαις τε χεῖρας αὐτοῦ
 ἀνέθαιπον, ἐκ δὲ χαίτης
 ἀπέθλιβον ὑγρὸν ὕδωρ.
 ὁ δ', ἐπεὶ κρύος μεθήκεν,
 φέρε, φησί, πειράσωμεν
 25 τόδε τόξον, εἴ τί μοι νῦν
 βλάβεται βραχεῖσα νευρή.
 τανύει δὲ καὶ με τύπτει
 μέσον ἥπαρ, ὥσπερ οἷστρος·
 ἀνὰ δ' ἄλλεται καχάζων,
 30 ξένε δ', εἶπε, συγχάρηθι.
 κέρας ἀβλαβὲς μὲν ἔστιν,
 σὺ δὲ καρδίην πονήσεις.

XXII. (32.)

Εἰς Τέττιγα.

Μακαρίζομέν σε, τέττιξ,
 ὅτε δενδρέων ἐπ' ἄκρων
 ὀλίγην δρόσον πεπωκώς
 βασιλεὺς ὅπως αἰείδεις·
 5 σὰ γάρ ἐστι κέῃνα πάντα,

ὅποσα βλέπεις ἐν ἀγροῖς,
 χῶπόσα φέρουσιν ὦραι.
 σὺ δὲ φιλία γεωργῶν,
 ἀπὸ μηδενός τι βλάπτων.
 10 σὺ δὲ τίμιος βροτοῖσιν,
 θέρεος γλυκὺς προφήτης·
 φιλέουσι μὲν σε Μοῦσαι,
 φιλέει δὲ Φοῖβος αὐτός,
 λιγυρὴν δ' ἔδωκεν οἴμην·
 15 τὸ δὲ γῆρας οὐ σε τείρει,
 σοφὴ, γηγενής, φίλυμνε,
 ἀπαθής, ἀναιμόσαρκε·
 σχεδὸν εἰ θεοῖς ὅμοιος.

XXIII. (33.)

ΕΙΣ ΕΡΩΤΑ.

Ἔρως ποτ' ἐν ῥόδοισιν
 κοιμωμένην μέλιτταν
 οὐκ εἶδεν, ἀλλ' ἐτρώθη
 τὸν δάκτυλον· παταχθεὶς
 5 τὰς χεῖρας ὠλόλυξεν·
 δραμὼν δὲ καὶ πετασθεὶς
 πρὸς τὴν καλὴν Κυθήρην,
 ὄλωλα, μάτερ, εἶπεν,
 ὄλωλα κάποθνήσκω·
 10 ὄφεις μ' ἔτυψε μικρός
 πτερωτός, ὃν καλοῦσιν
 μέλιτταν οἱ γεωργοί.

ἅ δ' εἶπεν· εἰ τὸ κέντρον
 πονεῖ τὸ τᾶς μελίττας,
 15 πόσον δοκεῖς πονοῦσιν,
 Ἔρως, ὅσους σὺ βάλλεις;

XXIV. (34.)

ΕΙΣ ΦΙΛΑΡΓΥΡΟΝ.

Ὅ πλούτος εἴ γε χρυσοῦ
 τὸ ζῆν παρείχε θνητοῖς,
 ἐκαρτέρουν φυλάττων,
 ἔν', ἂν θανεῖν ἐπέλθῃ,
 5 λάβῃ τι καὶ παρέλθῃ.
 εἰ δ' οὔν τὸ μὴ πρίασθαι
 τὸ ζῆν ἔνεστι θνητοῖς,
 τί χρυσὸς ὠφελεί με;
 θανεῖν γὰρ εἰ πέπρωται,
 10 τί καὶ μάτην στενάζω;
 τί καὶ γόους προπέμπω;
 ἔμοι γένοιτο πίνειν,
 πιόντι δ' οἶνον ἡδύν
 ἔμοις φίλοις συνεῖναι,
 15 ἐν δ' ἀπαλαῖσι κρίταις
 τελεῖν τὰν Ἀφροδίταν.

SIMONIDES OF CEOS.

SIMONIDES of Ceos excelled in various branches of Lyric poetry, but has become especially well known for his innumerable famous Epigrams. He was born 556 B. C. His father had an official position in the worship of Dionysus, and the son seems to have been brought up in the study of music and poetry, as in preparation for a regular profession. In his younger years he was one of the favorites at the court of Hipparchus at Athens, where he still retained his interest after the death of the tyrant. In his advanced age he found an honorable home at the court of Hiero at Syracuse. He died 467 B. C.

It would seem to have been not very long after the death of the Pisistratidæ that Simonides was for a time in Thessaly, in connection with the noble families of the Aleuadæ and the Scopadæ, of whom we are obliged to confess that they are known for few noble virtues, except that they entertained him. If we are to place any trust in the story which tradition has preserved to us, his life was spared only through divine intervention, when their injustice and impiety brought down calamity upon them. (Cf. Cicero de Oratore, II. 86; also, Smith's Dict. Biog.)

Simonides was a most voluminous writer, and was one of the most popular of the Greek poets. He was celebrated for the sweetness and harmony of his poetry. He so excelled in the expressiveness of his words and figures that all ages have repeated in admiration some of his beautiful verses. His dialect is the Epic, with some Doric, and possibly some Æolic forms. The scheme of the meters is that given by Bergk.

I. (4.)

— — — — —

— — — — —

— — — — —

_ _ _ _ _
 5 $\overline{\text{X}}$ _ _ _ _ _
 _ _ _ _ _
 _ _ _ _ _
 $\overline{\text{X}}$ _ _ _ _ _
 $\overline{\text{X}}$ _ _ _ _ _

✓ Τῶν ἐν Θερμοπύλαις θανόντων
 εὐκλεῆς μὲν ἂ τύχα, καλὺς δ' ὁ πότμος,
 βωμὸς δ' ὁ τάφος, πρὸ γόνων δὲ μνᾶστις, ὁ δ'
 οἶκτος ἔπαινος·
 ἐντάφιον δὲ τοιοῦτον οὐτ' εὐρώς,
 5 οὐθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος.
 ἀνδρῶν δ' ἀγαθῶν ὅδε σηκὸς οἰκέταν εὐδοξίαν
 Ἑλλάδος εἴλετο· μαρτυρεῖ δὲ καὶ Λεωνίδας
 ὁ Σπάρτας βασιλεὺς, ἀρετᾶς μέγαν λελοιπῶς
 κόσμον ἀέναόν τε κλέος.

ΕΠΙΝΙΚΟΣ.

ΣΚΟΠΑΙ ΤΩΙ ΚΡΕΟΝΤΟΣ ΘΕΣΣΑΛΩΙ.

II. (δ.)

_ _ _ _ _
 _ _ _ $\overline{\text{X}}$ _ _ _ _ $\overline{\text{X}}$ _ _ _ _ $\overline{\text{X}}$ _ _ _
 _ _ _ _ $\overline{\text{X}}$ _ _ _ _ _ $\overline{\text{X}}$ _ _ _ _ _
 _ _ _ _ $\overline{\text{X}}$ _ _ _ _
 5 _ _ _ _ $\overline{\text{X}}$ _ _ _ _
 _ _ _ _ _
 $\overline{\text{X}}$ _ _ _ _ _ $\overline{\text{X}}$ _ _ _ _ _

Στρ. α'.

Plato -

Protagoras
p. 320a

✓ Ἄνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι
χαλεπὸν χερσίν τε καὶ ποσὶ καὶ νόφ τετράγωνον,
ἄνευ ψόγου τετυγμένον·
ὅς ἂν ᾗ κακὸς μὴδ' ἄγαν ἀπάλαμνος, εἰδὼς γ' ὄνη-
σίπολιν δίκαν
ὑγιῆς ἀνὴρ (ἔστω)· οὐ μιν ἐγὼ
μωμήσομαι· τῶν γὰρ ἡλιθίων
ἀπείρων γενέθλα.
πάντα τοι καλά, τοῖσί τ' αἰσχροῖα μὴ μέμικται.

Στρ. β'.

Οὐδέ μοι ἐμμελέως τὸ Πιττάκειον
νέμεται, καίτοι σοφοῦ παρὰ φωτὸς εἰρημένον· χα-
λεπὸν φάτ' ἐσθλὸν ἔμμεναι.
10 θεὸς ἂν μόνος τοῦτ' ἔχοι γέρας· ἄνδρα δ' οὐκ ἔστι
μὴ οὐ κακὸν ἔμμεναι,
ὃν ἀμάχανος συμφορὰ καθέλη.
πράξαις γὰρ εὖ πᾶς ἀνὴρ ἀγαθός,
κακὸς δ', εἰ κακῶς· καί
τούτι πλείστον ἄριστοι, τοὺς θεοὶ φιλέουσιν.

Στρ. γ'.

15 Τοῦνεκεν οὐποτ' ἐγὼ τὸ μὴ γενέσθαι
δυνατὸν διζήμενος, κενεὰν ἔς ἄπρακτον ἐλπίδα μοῖ-
ραν αἰῶνος βαλέω,
πανάμωμον ἄνθρωπον, εὐρυνέδους ὅσοι καρπὸν αἰνύ-
μεθα χθονός·

ἐπὶ τ' ὕμιν εὐρὼν ἀπαγγελέω.
 πάντας δ' ἐπαίνημι καὶ φίλέω,
 20 ἑκὼν ὅστις ἔρδη
 μηδὲν αἰσχρόν· ἀνάγκα δ' οὐδὲ θεοὶ μάχονται.

III. (37.)

ΘΡΗΝΟΙ.

STROPHE.

○ ○ ○ ○ ○ — — — — —
 ○ ○ ○ — — — — —
 — — — — —
 — — — — —
 5 — — — — —
 6 ○ ○ ○ — — — — —
 — — — — —
 — — — — —
 — — — — —
 10 ○ ○ — — — — —
 — — — — —
 — — — — —

EPODE.

— — — — —
 — — — — —
 15 ○ ○ — — — — —
 — — — — —
 — — — — —
 — — — — —
 — — — — —

Στροφή.

Ὅτε λάρνακι ἐν δαΐδαλέᾳ
 ἀνέμος τέ μιν πνέων κινήθεισά τέ λιμένα

Cassidy Handwritten

δεῖματι ἤριπεν, οὐτ' ἀδιάνταισι παρείαις,
 ἀμφὶ τε Περσεῖ βαλλέ φίλαν χερ', εἶπε τ'· ὦ τέκος,
 5 οἷόν ἐχω πόνον·

σὺ δ' ἄωτεις γαλαθῆνῳ τ' ἥτορι κνώσσεις ἐν
 ἄτερπεί

7 δοῦρατι χαλκεογόμφῳ

νύκτι λαμπρὴν κύνεῳ τε δνόφῳ σταλεῖς·

αὐαλέαν δ' ὑπερθεῖν τεῶν κόμαν βάθειαν

10 παρίοντος κύματος οὐκ ἀλέγεις,

οὐδ' ἀνέμου φθογγῶν,

κείμενος ἐν πορφύρεῳ χλανίδι, καλὸν πρόσωπον.

Επὶ δὴ.

Εἰ δὲ τοῖ δεινὸν τὸ γέ δεινὸν ἦν,

καὶ κεν ἐμῶν ῥημάτων λεπτόν ὑπείχες οὐκ.

15 κέλομαι δ' εὐδὲ βρέφος, εὐδέτω δὲ πόντος,

εὐδέτω δ' ἀμέτρον κακόν·

μεταίβολῳ δὲ τις φανείῃ, Ζεῦ πάτερ, ἐκ σέο·

ὅτι δὲ θαρσαλέον ἔπος

εὐχομαι, τεκνόφῳ δίκαν σὺ γγνώθι μοι.

ΕΞ ΑΔΗΛΩΝ ΕΙΔΩΝ.

IV. (58.)

— — — — —

— — — — —

— — — — —

— — — — —

5 — — — — —

— — — — —

— — — — —

Ἔστι τις λόγος,
 τὰν ἄρετὰν ναίειν, δυσάμβάτοις ἐπὶ πέτραις,
 ἄγνάν δ' ἔμιν θεῶν χώρον ἄγνόν ἀμφέπειν.
 οὐδὲ πάντων βλέφαροις θνατῶν ἔσοπτos,
 ὦ μὴ δακέθυμὸς ἰδρῶς
 ἔνδοθεν μόλῃ, ἵκηται τ' ἐς ἄκρον
 ἀνδρείας.

ΕΠΙΓΡΑΜΜΑΤΑ.

ΕΠΙΚΗΔΕΙΑ.

I. (90.)

Δίρφυος ἐδμήθημεν ὑπὸ πτυχί, σῆμα δ' ἐφ' ἡμῖν
 ἐγγύθεν Εὐρίπου δημοσίᾳ κέχνται,
 οὐκ ἀδίκως· ἐρατὴν γὰρ ἀπωλέσαμεν νεότητα
 τρηχεῖαν πολέμου δεξάμενοι νεφέλην.

II. (91.)

Ἑλλήνων προμαχοῦντες Ἀθηναῖοι Μαραθῶνι
 χρυσοφόρων Μήδων ἐστόρεσαν δύναμιν.

III. (92.)

Μυριάσιν ποτὲ τῇδε τριηκοσίαις ἐμάχοντο
 ἐκ Πελοποννάσου χιλιάδες τέτορες.

IV. (94.)

Μνήμα τόδε κλεινῷ Μεγιστίᾳ, ὃν ποτὲ Μῆδοι
 Σπερχεῖον ποταμὸν κτεῖναν ἀμειψάμενοι,
 μάντιος, ὃς τότε Κῆρας ἐπερχομένας σάφα εἰδώς
 οὐκ ἔτλη Σπάρτης ἡγεμόνας προλιπεῖν.

V. (95.)

Εἰ τὸ καλῶς θνήσκειν ἀρετῆς μέρος ἐστὶ μέγιστον,
 ἡμῖν ἐκ πάντων τούτ' ἀπένειμε τύχη·
 Ἑλλάδι γὰρ σπεύδοντες ἐλευθερίην περιθεῖναι
 κείμεθ' ἀγηράντῳ χρώμενοι εὐλογίῃ.

VI. (96.)

Ἄσβεστον κλέος οἶδε φίλῃ περὶ πατρίδι θέντες
 κύνεον θανάτου ἀμφεβάλοντο νέφος·
 οὐδὲ τεθνᾶσι θανόντες, ἐπεὶ σφ' ἀρετὴ καθύπερ-
 θεν
 κυδαίνουσ' ἀνάγει δώματος ἐξ Ἀΐδεω.

VII. (97.)

Εὐκλέας αἶα κέκευθε, Λεωνίδα, οἱ μετὰ σείῳ
 τῇδ' ἔθανον, Σπάρτης εὐρυχόρου βασιλεῦ,
 πλείστων δὴ τόξων τε καὶ ὤκυπόδων σθένος
 ἵππων
 Μηδείων τ' ἀνδρῶν δεξάμενοι πολέμῳ.

VIII. (100.)

ὦ ξεῖν', εὐϋδρόν ποτ' ἐναίομεν ἄστν Κορίνθου,
 νῦν δ' ἀμμ' Αἴαντος νᾶσος ἔχει Σαλαμῖς·
 ρεῖα δὲ φοινίσσας νῆας καὶ Πέρσας ἐλόντες
 καὶ Μήδους ἱερὰν Ἑλλάδα ῥυσάμεθα.

IX. (101.)

Ἄκμᾶς ἐστακυῖαν ἐπὶ ξυροῦ Ἑλλάδα πᾶσαν
 ταῖς αὐτῶν ψυχαῖς κείμεθα ῥυσάμενοι

δουλοσύνας· Πέρσαις δὲ περὶ φρεσὶ πῆματα πάντα
 ἤψαμεν, ἀργαλέης μινῆματα ναυμαχίας·
 ὅστιά δ' ἄμμιν ἔχει Σαλαμῖς· πατρὶς δὲ Κόρινθος
 αὐτ' εὐεργεσίης μνήμ' ἐπέθηκε τόδε.

X. (103.)

Οὗτος Ἀδειμάντου κείνου τάφος, οὗ διὰ βουλὰς
 Ἑλλὰς ἐλευθερίας ἀμφέθετο στέφανον.

XI. (102.)

Παῖδες Ἀθηναίων Περσῶν στρατὸν ἐξολέσαντες
 ἤρκεσαν ἀργαλέην πατρίδι δουλοσύνην.

XII. (107.)

Ἐξ οὗ τ' Εὐρώπην Ἀσίας δίχα πόντος ἔνειμεν,
 καὶ πόλιας θνητῶν θούρος Ἄρης ἐφέπει,
 οὐδενὶ πω κάλλιον ἐπιχθονίων γένητ' ἀνδρῶν
 ἔργον ἐν ἡπείρῳ καὶ κατὰ πόντον ὁμοῦ.
 οἶδε γὰρ ἐν γαίῃ Μήδων πολλοὺς ὀλέσαντες
 Φοινίκων ἑκατὸν ναῦς ἔλον ἐν πελάγει
 ἀνδρῶν πληθούσας, μέγα δ' ἔστενεν Ἀσίς ὑπ' αὐ-
 τῶν
 πληγαῖς ἀμφοτέραις χερσὶ, κράτει πολέμου.

XIII. (113.)

Θηρῶν μὲν κάρτιστος ἐγώ, θνατῶν δ', ὃν ἐγὼ νῦν
 φρουρῶ, τῷδε τάφῳ λατύνω ἐμβεβαώς·
 ἀλλ' εἰ μὴ θυμόν γε Λέων ἐμόν, οὐνομά τ' εἶχεν,
 οὐκ ἂν ἐγὼ τύμβῳ τῷδ' ἐπέθηκα πόδας.

XIV. (122.)

Σῶμα μὲν ἀλλοδαπῇ κεύθει κόνις, ἐν δέ σε πόντῳ,
 Κλείσθηνες, Εὐξείνῳ μοῖρ' ἔκιχεν θανάτου
 πλαζόμενον· γλυκεροῦ δὲ μελίφρονος οἴκαδε νό-
 στου
 ἤμπλακες οὐδ' ἵκεν Χίον ἐς ἀμφιρύτην.

XV.

Τῶν αὐτοῦ τις ἕκαστος ἀπολλυμένων ἀνιᾶται,
 Νικοδίκου δὲ φίλοι καὶ πόλις ἤδεθ' ὅλη.

XVI.

Πολλὰ πίων καὶ πολλὰ φαγὼν καὶ πολλὰ κάκ' εἰ-
 πών
 ἀνθρώπους κείμει Τιμοκρέων Ῥόδιος.

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HISTORICAL INTRODUCTION,

AND

NOTES.

HISTORICAL INTRODUCTION.

THE history of Greek poetry is a history of Greece. The whole growth of the nation is pictured to us in the nation's songs. Whatever the people thought, or planned, or did, flowed as simply and naturally into verse, as in a school of artists all fancies clothe themselves in form. And so the language became full of poetry which was a perfect reflection of Greek nature, with all that marvelous variety of form and expression which were so characteristic of the products of the Greek mind. The Hellenic people would not tolerate a dull uniformity in thought or language. Nowhere was the Athenian disposition to see and hear new things more systematically illustrated than in the growth of the national literature. But, what is even more wonderful, this Greek fertility did not trespass beyond the limits which Greek taste had marked out. Each new development came to fulfill appropriately a well-defined purpose. The growth went on with a perfect propriety of progress, as if there were some system of landscape-gardening which could control it to adapt each form and color to the place which it was destined to occupy. It was natural, but with a naturalness which anywhere else, especially with imitators, would be, and be felt to be, artificial. Greek songs, like the rainbow, had infinite different hues, yet all grouped under well-marked divisions of color. There was a prodigal abundance, yet no confusion.

I quote, because they are much better than anything which I can say, the words of Mr. Mure with regard to the interesting variety in Greek song: "From Olympus down to the workshop or the sheepfold, from Jove and Apollo to the wandering

mendicant, every rank and degree of the Greek community, divine or human, had its own proper allotment of poetical celebration. The gods had their hymns, nomes, pæans, dithyrambs; the great men, their encomia and epinicia; the votaries of pleasure, their erotica and symposiaca; the mourner, his threnodia and elegies. The vine-dresser had his epilenia; the herdsmen, their bucolica; even the beggar his iredione and chelidonisma. The number of these varieties of Grecian song recorded under distinct titles, and most of them enjoying a certain benefit of scientific culture, amounts to upwards of fifty."

The progress of the art of singing from the more simple to the more complex forms was of course only gradual. There is a long period in which, as far as we can trace the history, the hexameter occupied the whole field of Greek literature. This was the only form of composition which they regarded worthy of their ears, or upon which they cared to bestow their interest or study. But the same condition of popular feeling which had brought forth the *Iliad* and the *Odyssey* could not remain forever. As must be the case in any advancing society, the *Homeridæ* passed away and the *Hesiodæ* appeared. It is said that the father of Hesiod emigrated from *Æolis*, in Asia Minor, to the little village of *Ascra*, under the afternoon shadow of *Mt. Helicon*, where the poet was born. We might almost find an allegory in the story, to represent the literary life of the people. Homer had sung of national topics, but, after all, the scenery, the locality, the life, were all foreign. With Hesiod, the people forsook their wars in Asia, and their wanderings round the whole world, and came back to the fresh hills of Greece to be at home. The "*Works and Days*," the most characteristic of the writings of this school, a volume of frugal maxims for country life, was of inestimable value for its encouragement to the simpler virtues, and remains to us now to mark the progress which the Greeks were making in their home life.

There is yet another change which, we notice in the progress of this literature, was taking place with great rapidity among the people. In Homer, the chiefs were all, the commons were nothing. Homer without his heroes would be absolutely without occupation, — there would be no one for whom to write. Hesiod, on the contrary, writes for the multitude. We have here the delightful evidence that that marvelous progress of the race which lifted the common people up to the cultured democracy of Athens had already begun. The contrasts between Homer and Hesiod are a most striking illustration how truly national, universal to all classes, was the artistic talent of the Greeks.

In the latter part of the eighth century before Christ, we begin to trace the development of elegiac verse. It is a simple modification of the ordinary hexameter by varying each alternate line, but it springs into prominence to fulfill a mission which reminds us of the oratory of democratic days. Callinus pleads with the recreant people of Ephesus; Tyrtæus rouses the enthusiasm of the warlike Spartans; Solon exhorts the Athenians to be both valorous and law-abiding; and for them all the elegiac distich was the appropriate form. The shortness of its sentences, the unvaried limitation of the stanzas, was like a continual reminder to the poet to be brief and sententious and vigorous, and his thoughts were naturally compressed and intensified until they became peculiarly stirring and effective.

But this very sententiousness of the elegiac verse adapted it even more peculiarly for another purpose. It is a most natural progress for every one who exhorts or teaches, to express himself more and more in the language of maxims, especially as there is an innate fondness among all men for this form of instruction. This tendency of the verse to become a vehicle of didactic thought, shows itself in a great variety of ways: Solon is inclined to moralize, while Theognis makes his whole poem a collection of sage remarks for the

guidance of human conduct. A large part of the epigrams partake of this character, and this was the favorite verse in which to compose them. This fondness for the statement of truths in maxims (gnomes), has given to Solon and Theognis, together with Phocylides and Simonides of Ceos, the title of gnostic poets. Mimnermus, on the other hand, moralizes in a more continuous, meditative style, reflecting with sadness upon the frailties of human life. Here in the mournfulness of the song is the commencement of the modern idea of the elegy, or, as the feeling seeks relief in such pleasures as are within reach of human striving, there is a natural transition to the love-songs and sentimental poems which, in later times, were written in this form. This last tendency of the elegy is especially well illustrated in the Latin composers of the Augustan period.

But there was yet another province for poetry to occupy which was entirely distinct from those to which we have referred. The branches of song which we have noticed have been ideal in their representations, didactic in their aim. They give us pictures of imagination, dreams, aspirations, hopes; there are no representations of men of every-day life, as they actually are. The pictures are paintings, never photographs. The poet is largely a preacher; he writes, not what men are, but what they ought to be. In the same period in which Callinus began to write elegies, Archilochus entered upon this new method of song. Unfortunate in his origin, being born of a slave woman, unhappy in his disposition, bitterly disappointed in his life, he suffered with cruel keenness, and it was a suffering which it was not his nature to repress. His feelings burst forth to blaze like a fire which finds the air. All his grief and anger and hatred he brings into his verses, to poison the shafts of vengeance which he thus showers upon his enemies. His verses are full of spiteful passion, but we are made conscious that it is just such passion as the world brings forth; it is no fancy picture with artificial varnishing

and coloring which he presents; its vivid, outspoken reality chills one at the sight. It is because he is a good hater that he is especially appropriate to his age. Just what he was, and frail men about him were, that was what he put into his poems. He proved his originality and greatness in being as frank in condemnation of himself as of any one. It was natural that for his purpose he should adopt and regulate by rule the conversational iambi, and so prepare the vehicle for the dramatic authors of after days.

The work of Archilochus marks a most important era in the history of Greek thought. He rouses a complete rebellion against the traditional past. The old times had been full of the conception of the divine right of kings and nobles; he proved that even to the despised commoner there was open an appeal to a public sentiment, which could touch and humble even the proudest prince. He questioned and criticised everywhere with extreme boldness, and thus pricked the bubbles which had long been floating before the popular eyes, and made men look at things as they really are. The old sentiment had branded one who fled in battle as a coward, baser than the basest in society; Archilochus sings with the utmost nonchalance of the loss of his armor, "Let the shield go, I'll find another just as good." The conservative military Spartans would not suffer such a poisoner of morals to come into their city, but the Greek nation, as a whole, honored him as one who helped to enlarge their thought.

The ancients could never express sufficient admiration for the splendid originality of Archilochus. He is placed side by side with Homer as pre-eminent in his art,—almost the inventor of a new art. It was the tradition that, before he was born, the promise was made to his parents that they should have an immortal son, while over the man who slew him Apollo through his oracle uttered this terrible sentence: "Go forth from the temple; you slew the servant of the Muses." And so, through all antiquity, his reputation for power never waned.

The poetry which we have thus far considered is peculiarly simple in its form. When, on the other hand, we come to notice that which is more distinctly Lyric, we find an almost endless variety of versification. How could it be otherwise? Lyric poetry is made up of songs and hymns, and these must seek variety as the human mind changes in its feelings. These poems may be divided into two great classes. The *Æolians* of the island of Lesbos were the first cultivators of Greek song, and naturally made their singing a part of their joyous life. They laughed away the merry hours in easy contentment, cultivating social life and meeting with especial delight in the banquet-hall. Their songs of love and mirth and festivity attained to an elegant carelessness of expression which has never been surpassed and probably never equaled. They set the example for the merry-makers of all future ages. On the other hand, the Dorians were the Puritans of the ancient Greeks, distinguished for the faithfulness and dignity of their worship. They cultivated the religious hymns, and trained their choruses to sing them with most effective power. They placed their impress so thoroughly upon this style of poetry that even in the Attic tragedy the choruses cast their solemn thoughts in the form of the Doric dialect. And so like two sisters, one gay and careless, the other thoughtful and grave, these two great branches of the Greek family brought forth each its peculiar style of music and poetry, and handed down its influence to the ages which were to follow.

It was through the talent, or genius, or inspiration, or receptivity of the *Æolians* of the island of Lesbos, that this new musical impulse was first communicated to the Greeks. Lesbos was, from its position, peculiarly adapted to furnish a point of contrast for the traditional principles of the Pierian bards, and the more artificial methods of Asiatic composers. The wildness and fancifulness of the Phrygians and Lydians were caught by the quick ear of the Greeks, but were taken by them only to be reformed and reconstructed, remodulated to satisfy the

Greek taste. So the new art was from abroad, and yet it was their own. The commencement of this new Greek music is with Terpander. He took the ancient tetrachord whose unvaried notes had furnished the only accompaniment, or rather prelude, for the recitation of the ancient poems, and added three strings, giving it the compass of an octave, though with one omitted note. The especial benefit of his improvements is to be found in their fertility. He opened a field which his quick-witted countrymen hastened to cultivate with an ardor which gathered riches to be transmitted even to us.

Terpander carried his art from his native Antissa, in Lesbos, to Sparta, and founded the first of the Spartan schools of music. He was followed in his adopted city, within the same generation, by two other masters, Thaletas of Crete, and Alcman, a Lydian, apparently from Sardis. It was a central article of the inborn faith of the Greeks, that the proper balance of character could be obtained only through the refining yet uplifting influence of art. So these three poets, all of them foreigners, like Tyrtæus, who belonged to the same age, were brought to Sparta to do a work for society without which Spartan discipline and Dorian valor were recognized as helpless. The development of this art was made as earnest work as the carrying out of the constitution of Lycurgus; music stayed the plague, propitiated the gods, healed the popular disorders, inspired the halting mind, was a necessary part of healthy life. Thus it was that the solemn Greek choruses received their character of impressive grandeur.

It is almost impossible for us to comprehend what an element this choral song became in the life of the ancient Dorians. It is, moreover, difficult to say which was reckoned by the popular mind more worthy of admiration, the dignified flow of the poet's thoughts and words, the modulated cadence of the harmonizing voices, or the stately tread of the worshiping chorus as it danced about the altar of Apollo. Dancing, because it helped to train the body while it also exhibited its vigor and

gracefulness, was held in high estimation among this people of muscular religion, and especial honor was given to Thaletas for the instruction which he gave in this manly art. Alcman helped to bring in a greater variety of form, even developing the idea of the strophe and antistrophe, to be written in the same meter, but to be sung corresponding to alternate movements of the chorus, first from right to left; then from left to right. A still further advance in the same direction was afterward made by Stesichorus of Himera, in Sicily, who added the epode to be sung while standing before the altar, after the strophe and antistrophe. Stesichorus was a veritable Dorian, not merely by birth, but in his principles. His songs were full of dignity and grandeur, and all his influence worked in harmony with Dorian manners, although he belonged to the same age as Alcæus and Sappho.

The island of Lesbos, which gave birth to Terpander, and sent him to be a leader for the Spartan choruses, was itself to become the centre of another school of even more striking brilliancy and glory. So pre-eminent was its influence upon the musical schools of Greece that, at the risk of some repetition, I will again call attention to the characteristics of its inhabitants. Almost at the eastern frontier of the Greek-speaking people, it was the first to catch the suggestions and inspiration to be gained from the older, and in some respects more advanced, civilization of the East; it seized the new ideas, and improved upon them with a readiness and progressiveness which were peculiarly Greek. The island was not deficient in fertility, but the population was naturally impelled to maritime pursuits, and the result of this was a large development of mercantile enterprise. It is only by scattered hints that we are informed of the extent of this tendency, but we gain sufficient information to know that Lesbian enterprise reached out after wide conquests. The brother of Alcæus appears among the courtiers of the king of Babylon; the brother of Sappho seeks his fortune among the Egyptians, and receives the re-

proaches of his sister for bringing home from there a noted courtesan. These instances are illustrations that the Lesbians were coming in contact with people in remote quarters of the globe.

These Æolians were thus quick-witted, commercial, wealthy, even luxurious in their tastes, developing also with great rapidity these versatile qualities of character which would come from contact with the world. They would become intensely fresh and individual in their sentiments, impatient of each other, eager for something new, — full of large plans, only a small portion of which could, by any possibility, be carried out. The character of Greek citizens was such, especially in the seaboard towns, that each state was almost sure to come to a point where its circumscribed limits could scarcely contain the convulsions which were engendered. There was everywhere too much bursting activity for the fields which were open. Thus it was that Mytilene was torn with civil dissensions in connection with new questions of progress and old questions of family and rank, which were always so rife in early Greek society, until the people, in despair, placed the supreme power in the hands of Pittacus, that a strong government might give them peace.

There is, however, another point of great consequence in the character of the people of Lesbos. They were not, like the Dorians, of stately and solemn disposition. The religious element was not pre-eminent in their constitution. Choral songs would have been too serious to express their most ardent feeling. They were a luxurious, pleasure-seeking people; they loved their festivals and banqueting-halls far better than their temples. They could have dispensed with the gods better than with their feasts. And so their poetry was the reflection of their character, calling forth its highest powers, not for worship, but to celebrate the delights of the sensuous life. The intensity of personal feeling would thus furnish the motive force in this the typical Melic poetry of the Greeks. The

Dorian hymn was the emotion of the whole people, breathing through the swelling cadences of the poet; the Æolian song was but the feeling of the individual, interpreting his own thought to ask the sympathy of the listeners. The Dorians were grandly communistic; the Æolians were strikingly individual. Alcæus was a politician, a partisan, in intention a patriot; and he used his poetry to make others feel his feeling. In this respect his art would trace its lineage back to Archilochus and his fierce iambics, while in the increased variety in thought and form we see the evidence of growth in culture and of the development of the art of music on which the poetry leaned.

The Lesbian poetry adopted a form which was suited to its aim. It was composed generally in simple measures, with the verses arranged in stanzas of moderate length, so as to lend a pleasing variety, and furnish a convenient resting-place for the singer's voice, since they were rendered as solos commonly in connection with the feasts. The form and the spirit is admirably illustrated in the Odes of Horace, which were largely imitations of these Greek songs.

Of the two great composers of Mytilene, Sappho is by far the better representative of the art. With an intensity which makes one almost shrink back from her burning words, she furnishes thoughts as exquisite and graceful as pictures formed by the fancy in the wreathing flames of the evening fire. She is intensely personal; her imagination is all her own; her songs are all of herself; and yet, with the instinct of a true poet, she never deserts the listener,—you are carried with her. She has apparently the perfect openness of a true lyric poet, and yet she is Greek, and with Greek skill she weaves her thoughts into a wonderful web-work of words and pictures and figures of speech, so that, while appearing to tell everything, she perhaps tells little or nothing. She seems to confess all her inward feeling, — to be as open, in her exposure of herself and those about her, as ever Archilochus could have

been ; and yet, with all her apparent frankness, the world of scholars has never been able to settle the question whether she was pure enough to be an adornment in any home, or corrupt enough to disgrace any society. If we ask how this can be, we answer, It is her art — her poet's art and her woman's art, the perfection of art — which hides the line between fiction and reality, and conceals deformity even from the keenest eye. It would be of interest to me to know the character of Sappho ; but it is even more interesting that no one can make her tell more than she has intended to.

Sappho presents to us the best picture of the dominant characteristics of the *Æolian* school, because she shows such marvelous power in the delineation of sensuous feeling. In the whole history of the world, no other author has represented so vividly the sensations of human nature. She was a wonderful outgrowth of a peculiar society. The *Æolians* lived in the feelings and enjoyments of the day. Sappho was the *Æolian* of the *Æolians* ; in her their feelings were magnified and intensified beyond description. Yet all her writing is with consummate art. In the utmost frenzy of her sensation, she does not shock your taste, nor hardly violate your sense of propriety. You read feeling that in every line there are two marvels : first, that she could venture to say so much ; second, that in those times, with her surroundings, she could say it all with so little offense to the most exacting taste.

The *Æolians* made the poetic art simply tributary to their physical and social enjoyment. Songs were to help their pleasures, and add to the enthusiasm of their feasts. The tendency which had been nourished and fostered by these bards of the island of Lesbos was of far-reaching influence among the Greeks, especially of the maritime towns. The islands of the *Ægean* had grown old in experience of luxury, and often of vice, while Sparta and Arcadia and almost all the mainland were still wrapped in the innocence of their natural simplicity. The product of a longer growth of this spreading plant of

Greek luxury is presented to us in the Ionian Anacreon. He was born at Teos, on the coast of Asia Minor, but his life really belongs to the two courts of Samos and Athens, where he was a favorite of the wealthy and luxurious tyrants, Polycrates and Hipparchus. He was devoted to pleasure, not with a peculiar, superhuman sensitiveness, like Sappho, but with a common love for all physical gratification, such as shows itself everywhere in human nature, if it is encouraged to come to light. Anacreon represents to us the degeneracy of Greek life. He furnished the models for drinking songs for all succeeding time. He lavished his artistic praises upon the joys of dissipation with a fervor which will insure him the sympathy of drunkards and debauchees to the end of time. There is, in fact, a sort of sincerity and earnestness in his dissipation, which few modern imitators would be able to preserve. Through all his verses, there is an air of elegance, which you cannot but admire, yet you feel it is only his birthright as a Greek artist which restrains him from becoming insufferably coarse. It is a striking testimony as to the estimate which was placed upon him, both with reference to his talent and his character, that long afterward so many songs, like the *Anacreontea* which we publish, imitated his style and tone, and were attributed to his genius.

Anacreon was an Ionian, but we are not to conclude that he represented the only tendency of that branch of the Greek race. The Dorians, as we have noticed, were especially remarkable for their reserve, their conservatism, their faith. The Æolians showed far more freedom in their social life, a fact which is especially illustrated in the position occupied by their women, who were left untrammelled by any such mass of regulations and traditions as held sway among the Dorians. Sappho's school of young women would have been an utter impossibility in the close air of Spartan tradition. The Ionians were like a compromise between these two, showing sometimes more liberty than the Æolians, and more strictness

than the Dorians, and yet with a capacity for well-balanced progress which was peculiarly their own. So it was in their poetry. In Anacreon, they out-Æolized the Æolians. At the same court of Hipparchus, they presented in Simonides of Ceos a man of Dorian power and purity, yet with a gracefulness and elegance combined with depth of thought and feeling which were all his own. He was almost as peculiarly a disciple of the Dorians as was Anacreon of the Æolians. He loved the grand form of the Dorian chorus in which to express his thoughts, and excelled especially in the composition of the dithyramb, or Dionysiac chorus, and of epinician odes and encomia. His elegies were also noted for their beauty, and as a composer of epigrams (and the epigram was child of the elegy) he was most widely celebrated. His short but grandly expressive verses in honor of heroic men are likely to be remembered as long as the Greek language has any remains. Among his friends were the prominent citizens both of Sparta and Athens, and his sentiments were loved and admired in both these cities.

The poetical activity of the Greeks must have grown at this time to be enormous. Not merely was it true that in the chief cities there were poetical contests, calling out numerous competitors, but every town had its composers, its choruses, and leaders,—every village had its own musicians. Certain families kept alive the poetic art, handing it down from father to son, gaining renown not only for themselves, but for the community to which they belonged. The impulse was felt among all the branches of the Greek race. The three great families vied with each other in the pursuit of this beautiful art, each bringing its peculiar characteristics into its prosecution of the work. The different varieties of hymn and song had grown up with well-marked distinctions. The pæan, in honor of Apollo, was as old as the Homeric poems, but had been cultivated with peculiar ardor wherever the Dorian race was found. The dithyramb, in praise of Dionysus, was known

before the age of Archilochus, had received new attention from the genius of Arion, and was rapidly advancing to that perfection of development where it was to give birth to the Athenian tragedy. Parthenia, or processional hymns of the Dorian maidens, had been popular since the days of Alcman; hyporchems, dancing songs, always accompanied by mimetic performances, had a history from the time of Thaletas; the threnoi, or songs of mourning, traced their pedigree up to the bard Olympus; the erotica and symposiaca had been beloved by all the Æolians, and the former could, perhaps, trace a well-authenticated relationship with the pensive elegies of Mimnermus and his school. Scolia, songs of individual banqueters succeeding each other about the table, had been long cultivated with peculiar beauty; while the ringing melody of the comus was soon to develop into the beautiful epinician odes of Pindar. These and a multitude of other forms, sacred and profane, prove to us that all Greece was full of poetry. The brilliant lines which we prize as beautiful and precious beyond description, are but the sparkling spray-drops from what was then a full river of exquisite song.

Then it was that Pindar appeared; with these surroundings he cultivated the poet's art; upon these foundations he built his power. With Pindar we reach the culmination of Greek lyric poetry. He loved especially the highly developed form of the Dorian choruses, but he learned from all the schools, and improved upon them with an originality all his own. And so almost five hundred years before the Christian era Lyric poetry in Greece had gained its highest perfection, we might almost say, the utmost of which it was capable. The later development was in new fields, with new methods. We have referred to the diversity of Greek poetry, its magnificent range, its contrasts and variety. Now we notice the time over which its growth extended, the centuries which were filled up with continual development, and we are amazed anew at the marvelous intellectual vigor of the favored Hellenic race. We can

mark off periods, not merely by years, or decades, but by centuries, and multiplied centuries, in which they were not only supreme in the literary world, but were sending forth productions which were to be masterpieces for all the ages yet to come. We have, assuredly, reason enough for enthusiastic admiration for Greek literature when we think with how much *mind* we come in contact when we open this storehouse of thought. And nowhere are the Greeks better interpreted and understood than in the poetry which is the natural breathing forth of their own active and artistic thought.

the 1990s, the number of people in the United States who are 65 years of age or older has increased by 50% (U.S. Census Bureau, 1997). The number of people aged 65 and older is projected to increase to 20% of the total population by the year 2020 (U.S. Census Bureau, 1997). The increase in the number of people aged 65 and older is expected to be even more dramatic in other countries. For example, the number of people aged 65 and older in Japan is projected to increase from 15% of the total population in 1990 to 25% of the total population by the year 2020 (U.S. Census Bureau, 1997). The increase in the number of people aged 65 and older is expected to be even more dramatic in other countries. For example, the number of people aged 65 and older in Japan is projected to increase from 15% of the total population in 1990 to 25% of the total population by the year 2020 (U.S. Census Bureau, 1997).

NOTES.

CALLINUS.

PAGE

THE poem is an exhortation to the indolent Ephesians to rouse themselves, and fight for their lives against the advancing enemy.

LINE 1. *Μάχης*: the form is epic, though not used in Homer, and 3 reappears in later Greek. The Attic form is without the *-s*. *τεθ* = *τίπος*. *μάχης τεθ*: how long? *κατάκασθε*: the *κατά* strengthens the meaning of the verb, *lie inactive*. Cf. *καθήσθαι*.

2. *ἀμφιπερικτίονας*: the neighboring people of the coast, who had been to a considerable degree held in subjugation by the Greeks, by whom it was requisite that Greek valor should be respected, and who would naturally look to the citizens for defense.

5. *καί, κ. τ. λ.*: *Even when dying, let each one for the last time hurl 4 his javelin*. *ἀποθνήσκαν* is largely used of violent death, as passive of *ἀποκτείνω*.

6. *ἄνδρες*: depends upon *τιμῆν* and *ἀγλαόν* (G. 184, 3; H. 597, 1).

8. *δυσμενείων*: depends on *μάχεσθαι* (G. 186, N. 1; H. 602, 1). *Δυσμενείων* is a strong word, implying personal hostility. It is much used by Tyrtaeus: indeed, this poem is by some attributed to Tyrtaeus. The word would seem to have been a favorite one in early days of violent feeling.

9. *Μοῖραι*: *Fates*. Homer refers generally to but one *Moirā*. (For the only exception, see II. XXIV. 49.) Hesiod conceived of them as three, which was thereafter the recognized number.

10. *ἐν' ἀσπίδος, κ. τ. λ.*: *confirming the valiant heart beneath the shield when first the battle is joined*.

12. *οὐ γὰρ κως . . . ἐστίν*: *for it is not possible*.

13. *εἰ*: used by the poets, where Attic prose would use *ἄν*. *ἄρδρα*: sub. of *φυγεῖν*.

15. An apparent allusion to Agamemnon.

16. *ὁ μὲν . . . τὸν δέ*: *the one . . . the other*.

17. *ὅν τι πάθῃ* : the expression is euphemistic, commonly referring to death.

19. *ἀνδρείος ἀνδρείος* is generally used with this significance : *living, he is honored like a demigod*. Notice the emphatic contrast of *ζῶων* and *θνήσκοντες*, placed thus close together. As in all early warfare, it is the individual hero who is of most consequence. This is the kind of courage which the poet seeks to rouse.

TYRTAEUS.

I.

THE poem is an exhortation to the Spartan youth to the defense of their fatherland, representing the different motives which should inspire them to valor.

LINE 1. *Τεθνήμεναι*, from its emphatic position, is made the centre of thought for the first lines. The arrangement is throughout quite admirable. *προμάχοισι* : the foremost warriors were the hoplites, who were most honorable, both as soldiers and citizens.

2. *περί* with dative is frequent in Homer, but rare in prose ; here, *in behalf of*.

3. *αὐτοῦ* = *ἐαυτοῦ*.

4. *πτοχεύειν*, *to beg* ; a very strong word ; more so than *πενεῖν*, below. Even with straitened means one is like an enemy ; how much worse to have nothing !

8. *εἰκων* : *driven by*.

9. *κατά*, join with *ἐλπίκα* : *degrades the beautiful form*.

13. *θυμῷ* : *with courage*. *περί*, for the more usual *ὑπέρ*.

14. *ψυχῶν* is equivalent to *ζῶντι*.

16. *φύγῃς* (G. 171, 1 ; H. 574, b). *φόβου* : *flight*. This is the earlier meaning of the word ; the later signification was *fear*, but differed from *δῆος* as referring more to the expression of fear.

18. *μηδὲ φιλοψυχεῖτε* : *be not cowards !*

19. *ὧν, κ. τ. λ.* : *whose limbs are no longer nimble*.

20. *καταλείποντες* : the *κατά* in composition greatly emphasizes the meaning of the word. *Γεραρόντι*, as an expression of honor, repeats the idea of *παλαιότερον*, pointing out with additional emphasis their claim to respect. The word properly refers to the dignified appearance of age, though later it was used like *γεραῖος*.

21. *αἰσχρόν* : a word of strong meaning, in an emphatic position ;

τοῦτο anticipates κείσθαι. μετά, among, used with dative only in poetry; mostly confined to epic poetry.

22. νέων (G. 182, 2; H. 589).

25. *Covering with modest hand his bleeding wound.* The line is incapable of translation. φίλος was used by the ancient Greeks as a stronger possessive pronoun, somewhat as the modern German uses the adjective lieb.

26. νεμσητόν, though singular, is used with τὰ. ἰδεῖν depends upon it, and the two words form one idea.

27. χρεά γυμνωθέντα: *with body stripped.* Connect with έχοντα. πάντα: *altogether.*

28. ὅφρα: *while.* ἔχη: understand τις, from εἶποι.

29. ἀνδράσιν: *for men to behold with admiration, but women with love.*

31. εἰ διαβής: *standing firm.*

II.

LINE 1. Ἀλλὰ . . . γάρ: the conjunctions are joined, as if to direct the thought to an implied exhortation preceding: *Never yield, but be bold, for.* Ἑρακλῆος: the Dorians occupied Sparta under the leadership of the Heracidae.

2. οὐ πω, κ. τ. λ.: *Zeus has not yet withdrawn his favor.*

3. φοβέσθε (cf. 1, 16).

5. ἐχθρὸν: *considering life your enemy, and counting dark death your friend* (cf. John's Gospel, xii. 25, ὁ μισῶν τὴν ψυχὴν).

7. ἀτρεῖα: *destroying.*

8. ἰδάντε: aor. pass. from δάω.

9. φευγόντων . . . διωκόντων (G. 171, 2; H. 574): *you have had frequent experience of flight and pursuit.*

10. εἰς κόρον, κ. τ. λ.: *you have been in them to satiety.* Liddell and Scott translate, "To push till disgust ensues."

11. γάρ: refers back to the direct exhortation of verse 4.

13. παυρότεροι. Notice force of comparative, contrasted with the following πᾶσα: *the smaller number die, while with cowards all is lost.*

14. τρεσάντων; the verb τρέω means usually to tremble with fear. Among the Spartans, ὁ τρέσας was the inglorious title of the runaway.

15. οὐδέ τις, κ. τ. λ.: *no one could ever complete the list, repeating all the evils which befall a man, if he suffers disgrace.*

17. ὅπουθε, used as an adverb; as preposition, it governs the genitive. βαλῆεν: connect with δργαλέον: *grievous it is, if one wounds him.*

20. *σῶτον* (G. 160, 1; H. 549).

23. *μυρσός*, κ. τ. λ. : the shield, as used in the earliest times, was 7 large enough to cover the whole man (cf. Dict. Ant., art. CLYPEUS).

24. *γαστήρ* : the hollow of the shield.

25. *Σεβιτερῇ* : the employment of the left hand has been pointed out in line 24. *ἐν χειρὶ* : the use of the preposition, rather than a mere dative of instrument, strengthens the idea of *grasping*.

26. *λέφον* : the crest of the helmet was formed commonly of horse-hair, arranged so as to look imposing and terrible (cf. Hom. Il. VI. 469, and III. 387).

30. *ἐντάλιν* : *fighting hand-to-hand*.

32. *ἐν δέ*, adverbial : *moreover*. This adverbial use of prepositions is common in Homer, but grows more rare as we approach the Attic standard. They are very commonly joined with *δέ*. *λέφον* (H. 544, b).

35. *γυμνήτας* : *light-armed troops*. At Sparta they were made up 8 from the helots, who furnished servants, attendants, and light-armed soldiers. Their protection seems to have been made merely from skins, or leather, or even cloth; they fought with darts, stones, bows and arrows, or slings. The hoplites, on the contrary, were drawn up in the form of a phalanx, with swords and long spears.

37. *αἰετός* : *the enemy*.

38. *παρόλκεσι* : *πλησίον* is more commonly joined with the genitive. The dative seems to be used as implying not merely nearness, but approach.

III.

THEME : Only bravery deserves honor.

LINE 1. *μνησαίμην* : the conditional clause appears in verse II. *ἐν λόγῳ τίθεσθαι* = *εἰπαιεῖν*.

2. *ἀρετῆς* (G. 173, 1; H. 577, a).

3. *Κυκλώπων* : ancient mythology gives various accounts of the Cyclops; but whether treated as the Titans, sons of *Οὐρανός* and *Γαῖα*, or as the giant shepherds of the *Odyssey*, sprung from Poseidon, they are always recognized as monsters of great power.

4. *Θῶν* : to be swift of foot was an heroic accomplishment among the Greeks.

4. *Θρηίκιον Βορέην* : Boreas was said to dwell in a cave on Mount Haemus, in Thrace.

5. *Τιθενοτε* : Tithonus was the beautiful lover of *Ἥρα*, at whose prayer he was endowed by Zeus with immortality. *φύειν* : properly *growth*, generally used of the human figure.

6. Μῆνec : the fabled king of Phrygia, whose wealth was proverbial through all antiquity. Κινύρην : a king of Cyprus, to whom Apollo gave great riches. μάλιον = μάλλον.

7. Pelops could be regarded as excelling in all the chief attributes of royalty, — an origin on both sides traced immediately from the gods ; vast wealth, which he was supposed to have brought with him from the East ; extensive dominion, which resulted in his giving a name to the Peloponnesus.

8. Ἀδρήστον : the adventures of the heroes who fought against Thebes were only less famous in Greek poetry than the struggles before the walls of Troy. Among the Seven who first undertook this far-famed expedition, and again among their sons, the Ἐπιδωμοί, who retrieved the disaster of their fathers, Adrastus was the leading spirit ; at once the Agamemnon and the Nestor of the invaders. It was through his persuasion that the sons of the unfortunate heroes who perished in the first war undertook the second expedition.

9. θούριδος : the masculine form of the adjective θούρος is especially an epithet of Ares (cf. l. 34) ; the feminine form, as here, is especially frequent with ἀλκῇ, intensifying the idea of energetic physical force.

10. Introduced as anticipating l. 20, q. v.

11. τετλαίη . . . ὄρῶν : ῥάδω is generally followed by an infinitive. Here, however, as usually in such cases, where a double construction is admissible, there is a difference in the meaning. The infinitive connects itself more closely with the verb, in which case ῥάδω takes a meaning which requires the subordinate verb to complete ; as *to venture, to undertake*. The participle throws its force more on the subject of the verb, and τετλαίη has a complete meaning by itself ; i.e. *to stand fast, to keep one's courage*.

12. ὀρέγειντο : *attack*. The force of μή continues.

13. ἀσπλον : the value of the prize at the Greek games is well known.

14. φέρον : the infinitive with an adjective is quite common in Greek and is used in the active or middle, even in cases where the passive would seem more natural (cf. Greek Moods and Tenses, 93, 2).

16. ὅς τις ἀνὴρ = ἀνὴρ τις ὅς. διαβᾶς : *standing firm*. μένη : *is* is omitted (H. 759).

17. ἐπὶ : join with λαθῆναι.

18. παρθέμενος : *hazarding* (cf. Hom. Od. II. 237 ; IX. 255).

20. γίγνεται, from its radical meaning of becoming, gains with adjectives like ἀγαθός, καλός, κ. τ. λ., the signification of *proving one's self*. It is thus largely used in Herodotus.

21. ἔτρεφε : *gnomic aorist* (G. 205, 2 ; H. 707).
22. ἔσχεθε : *checks*, an aor. form (v. *L. & S.*, sub *σχέω*). 9
- 25-26. *The good soldier has his armor where it belongs, and is smitten through his mail and through his breast. πολλά . . . ἀηλαμένους : struck with many blows.*
26. πρόσθεν : *in front*. Token of bravery, as the wound in the back was always the sign of the coward.
28. κέκηθε, perf. with pres. signification : *is distressed*.
- 29-30. As attention to the rites of burial was one of the most sacred duties among the Greeks, so honors to the heroic dead were paid with double carefulness. The mounds and sepulchres, the funeral orations, and the representations of art, were all employed to call attention to the glory of a patriotic death. The honor of the brave man descended to his heirs ; so the *τόμβος* and *ταῖδες* represent the two elements of the Greek conception of enduring fame and influence.
35. *τανηλεγέος : long-lamented* (v. Autenrieth's *Homeric Dic.*, sub voc.; cf. Hom. II. VIII. 70, δύο κῆρε τανηλεγέος θανάτου ; so Ody. II. 100. It is always an epithet of *θάνατος*).
36. αἰχμῆς εὖχος : *glory in battle*.
38. παθὼν : *having enjoyed*. πάσχω, to get this meaning, must be joined as here with another word suggesting it.
40. βλάπτειν : *to defraud*.
41. οἱ κατ' αὐτόν : *his equals*, — *κατά* suggesting similarity.
42. εἰκοῦς' ἐκ χόρης : *give place*. To give place to the aged was one of the most prominent moral laws at Sparta. There was therefore especial honor in receiving respect from one's elders.

IV.

LINE 2. *πολιτῶν* : The warrior class, that is, men of pure Dorian descent, made up the citizens at Sparta.

4. Supply *δεξιῇ δέ*, corresponding to *λαίῃ μέν*.

10

MIMNERMUS.

I.

Νέανος : a beautiful flute-player, the object of his passion. The fragment characterizes a life without love as utterly gloomy, and ending in a burdensome old age.

LINE 1. *χρυσῆς* : the epithet is borrowed from Homer (v. IL III. 10 64 ; Od. VIII. 337).

2. Observe the use of optative, suggesting an idea which it is not expected will be realized. The opt. expresses a wish [G. 251, 1 ; H. 721, 1 ; v. Moods and Tenses, 82 ; and for *μέλοι*, 34, 1 (a.)].

4. *εἰ* has a causal force.

6. *αἰσχροὺν καὶ κακόν* : *ugly and wretched*. No trial was greater 11 to a Greek than the loss of all beauty.

7. *ἀμφί* : connect with *τεῖπονσι*.

10. *θεός*, without the article : a thoroughly monotheistic form of expression.

II. THE THREATENING SHORTNESS OF LIFE.

LINE 2. *Ἀγγῆς* : dative. *αἴξεται* : subject is *φάλλα*.

3. *πῆχυον ἐπὶ χρόνον* : *for a span* (cf. St. Matthew vi. 27).

4. *εἰδότες, κ. τ. λ.* : *knowing neither the evil nor the good which the gods have in store for us*. *πρός* joined with the gen. has an extensive use with personal nouns to denote authorship, or to signify those from whom or at whose hands we receive any thing.

5. *Κῆρας* : the Fates presiding over man's destiny, differing from *Μοῖρα*, as being always associated with evil ; so generally referring to death, and especially associated with violent death. Thus Achilles speaks of his two *Κῆρας* (IL IX. 411).

7. *μίνυνθα* : adv. used for pred. adj.

8. *The youth-time vanishes like the passing away of the sunbeam*.

9. *παρამείψεται*, for *παρამείψηται*. *ἔρως* : a season, and so a season or period in life ; thus it came to be used for youth as the spring or prime of life. *τέλος ἔρως* : *the end of spring-time*.

10. (Cf. Herodotus, I. 31, *διέδεξέ τε ἐν τούτοις ὁ θεός, ὡς ἀμεινον εἶη ἀνθρώπων τεθνάναι, μᾶλλον ἢ ζῶειν*. *τεθνάναι* is used as expressing completed action, to denote *the state of death ; to be dead*).

12. *πενίης* : not properly extreme poverty, which is *ἐνδεια*, or *πτωχεία*, but, like Latin *paupertas*, *narrow means*.

13. *ἄλλος δέ* refers back to L. 11, *ἄλλοτε*, with which *μέν* is omitted.

14. *Ἄτθην* : the use of the feminine form, as referring to a place, belongs to the later Greek. Homer uses the noun simply as name of a person, the place being represented by the gen. with *οἶκος* understood. Gradually it became established as simply the name of a place.

16. *μή διδοῖ* (Moods and Tenses, 62, N. 2).

III. THE SHORTNESS OF THE SEASON OF YOUTH.

PAGE

LINE 2. *πτοῖμαι* : *I am dismayed*. The word expresses both 11
excitement and fear.

3. *ἔπει*, κ. τ. λ. : *but would that it continued longer*. 12

4. *δλιγοχρόνιον* (G. 138 (c); H. 522). The proximity of *ἔπει*
helps to attract it into the neuter.

7. *τιθεῖ* : *renders* ; for form, v. H. 401, D. h.

8. *ἀμφιχρῶν* : agrees with *γῆρας*.

IV. SYMPATHY OF THE POET FOR THE TOILING SUN, BECAUSE OF
HIS UNCEASING LABORS.

IN this, in connection with the other fragments, the reader will
notice at once the characteristics and tendency of Mimnermus: pen-
siveness ; sadness ; a sort of moral indolence, shrinking from pres-
ent evils and future fears, — these are his prominent traits.

LINE 5. *Not even the night brings rest*. It was the theory of the
ancients that the sun rode back in the night behind the horizon, to
recommence in the morning his daily movement over the earth. His
journey by night was said to be made in a golden boat, the work of
Hephaestus. By other authorities, he was spoken of as accomplish-
ing this journey slumbering in a golden bed (*ἐνρή*) (Athenæus,
XI. 469-70).

6. *κοιλή* = *κοιλή*, as *ἄμοιρος* has a kindred form, *ἀμοιβίος*.

7. *χρυσός*, gen. of material (G. 167, 4 ; H. 560). *ἑπτάπτερος* : *with*
wings, instead of sails. *ἄκρον ὕδωρ* : *the surface of the water*.

8. *Ἑσπερίδων* : they dwelt on an island on the western edge of the
world.

9. *Αἰθιόπων* : they dwelt partly in the extreme East and partly in
the extreme West (Od. I. 23).

10. *ἕφα* : *until*.

11. *ὄχλον* : the wagon in which he drives his daily course.

SOLON.

I. SALAMIS.

LINE 1. Solon feigned himself mad, and recited this poem, repre-
senting himself as a herald from Salamis, summoning the people to

recover the island. *Αὐτός* is used in manifest reference to his boldness in undertaking the work, and venturing to appear before the people.

2. *Fashioning with arrangement of words a song, instead of a speech.* 13

II.

THE bitterness of the conflict through which they had passed, and the disorganized condition of Athens, can be well imagined from the circumstances which are referred to.

LINE 1. *τότε* : if Salamis were relinquished. 14

2. *Φολέγανδρος* and *Σίκινος* were two small islands in the southern part of the *Ægean*, north of Crete.

5. *τομεν* : the mode-vowel is shortened, and the stem-vowel lengthened by a sort of transfer of quantity, to form a dactyl.

III. ADMONITIONS TO THE ATHENIANS.

AN address to the Athenians, apparently belonging to the early years of Solon's political activity, lamenting the peril of the State, through the selfishness and injustice of the citizens.

LINE 1. *κατά . . . αἰσῶν* : the words together form a common phrase.

3. *τοίος* agreeing, as here, with the adjective, intensifies its meaning (cf. Hom. II. V. 828; Od. II. 286). *ἐπιτοκῶτος* : guardian deity.

5. *μεγάλην* : the city was great, had marked elements of success and power, even in Solon's time. *ἀφραδίστην* : the dative plural is Homeric, as he employs only that case, except that he once introduces the dat. sing.

6. *χρήμασι παθέμενοι* : tempted by lust for gain. *πειθόμενοι* suggests the idea of yielding to persuasion. The great danger which had to be met was the oppression of wealthy classes, — *ἀσσοί*.

7. *οἷσιν, κ. τ. λ.* : to whom it remains to suffer many woes, for their unbridled wantonness.

10. *Σαυρός* : connect with *εὐφροσύνας*. At Athens, according to Xenophon, there were more festivals than in all the rest of Greece. Through the arrangement of the liturgies, they were a means of satisfying the poor at the expense of the rich. The feasts become a powerful influence for keeping the people contented, as they were also an instrument of bribery in the hands of the demagogues (cf. Smith's Dict. of Ant., art. *HESTIASIS*; also, art. *ERANI*).

13. ἐφ' ἄρπαγῇ : *even to robbery*. ἐπὶ expresses the extent to which it is carried.

16. τῷ χρόνῳ : *in time ; at last*. ἤλθε : *gnomic aor.* (G. 205, 2 ; H. 707).

20. ἡλικίην : *the civil war was especially destructive to the youth*. 15 (cf. Horace, "Rara Juventus," Lib. I. car. II. 24).

21. ἐκ δυσμενέων : *by these hostile parties*. ἐκ, as usual, marks the source. δυσμενέων refers to the individuals whose selfish ambition was threatening the safety of the state.

22. συνόδοις : *societies formed for social and political purposes, such as were quite abundant at Athens*. They were often abused for unjust purposes.

23. σπρίφεται : *are ripe*. ἔτι : *moreover*.

24. The severity of the law, before Solon's reformation of the code, was so great as to give the creditor unlimited power. The poor citizens were being sold and driven into foreign lands.

26. βίᾳ : *per force*.

27. οἰκαδ' ἐκαστῷ : *home to each one*.

28. Ἄν' οὐ μᾶλλον οἱ οἴκους ἔξω θύειν.

30. εἰ (G. 223, N. 2 ; H. 747, b, and 874, 1).

36. ἀδελφεῖν, κ. τ. λ. : *causes the buds of mischief to wither in their growth*. The benefits of εὐνομία, here referred to, will be better appreciated as we remember how often the Greek cities had to call in the priest or bard to allay excitement and disorder.

IV. DEFENCE OF THE AUTHOR'S LAWS.

LINE 1. Δῆμος : *the commons, the mass of the people, in contradistinction from the ἀγῆροι, referred to afterward*. ἐπαρκὲς : *is sufficient* = ἀπαρκῆ.

2. ἐπορεξάμενος : *nor adding anything*.

3. χρήμασι (G. 188, N. 1 ; H. 609).

16

4. ἀδελφεῖν ἔχων : *that they may suffer nothing unseemly*.

V. WRITTEN TO THE ATHENIANS AFTER PISISTRATUS HAD USURPED THE GOVERNMENT.

LINE 1. κακότητα : *baseness*.

2. *Do not ascribe any part in these to the gods*.

3. τούτους : *i.e. tyrants*. σώματα : *the body-guard given to Pisistratus by the citizens*.

5. *ἐμὲν*, κ. τ. λ. : *each one of you by himself walks as cautiously as a fox, and yet in your common action your understanding comes to naught.* ἀλέπτκος : the fox was, if possible, more thoroughly the symbol of cunning among the ancients than in our times. The phrase is manifestly proverbial.

7. ὁρᾶτε : contrasted with βλέπεω : *you are looking at . . . you do not regard at all* (οὐδέν).

VI. ADMONITIONS ADDRESSED TO HIMSELF.

1. Μνημοσύνης : the goddess of memory was according to Greek imagination the mother of the Muses.

2. μοί : the use of the dative gives to the verb the idea of complicity : hear and yield to.

5. εἶναι, as also ἵσθαι, depends upon δότε. This sentiment reappears frequently in Greek authors as representing the received standard of righteousness. Cf. Matt. v. 43 : "Ye have heard that it hath been said, Thou shalt love thy neighbor and hate thine enemy."

6. *To these an object of reverence, to those of terror.*

8. δίκη : *righteous penalty.*

9. πλοῦτον : inverted assimilation or attraction (G. 153, N. 4 ; H. 817).

10. ἐκ νεώτου, κ. τ. λ. : *from lowest depth to highest summit.*

11. τῷ ὕβρις : ὀρό is thus used with active verbs where a passive is to be supplied, i.e. *which men honor because led by riotous feeling.*

12. ἀλλ', κ. τ. λ. : The figure is a striking one. Wealth gained by unjust deeds is like an unwilling slave always ready to break away and disappear. πειθόμενος : the passive of πείθω strengthens its natural significance, *to be persuaded*, and means *to be obedient to, to be under the sway of.*

13. ἄτη : *evil.* This word is really incapable of translation, as its personified use among the Greeks gave it a vast variety of associated ideas. Ἄτη became the goddess of mischief, hurled from heaven for injuries done to Zeus himself, and making herself the author or aggravator of all the blind and rash actions, and largely even of the sufferings, of mankind (cf. Hom. II. XIX. 91 and IX. 502). ἀναμίσγεται governs τῷ πλούτῳ understood.

14. ἀρχή : supply ἀτης.

15. φλαύρη : *insignificant.*

16. ὅην : adverb in predicate instead of adjective.

17. "But Zeus looks to the end of each life, and suddenly scatters the

evil-doers as the wind of spring quickly scatters the clouds." διασπείσας 17 belongs in translating to both clauses.

22. ἔθηκεν, like διασπείσας, gnomic aorist.

25. τοιαύτη refers back to ὥστε. οὐδ' ἐφ', κ. τ. λ.: *Not in each case does he prove, like a mortal, "quick to anger."* We have here the evidence of thought on the old problem of the delay of punishment for the wicked.

27. διαμνηστέ: strengthens αἰεί: "*forever and aye*" (cf. Liddell and Scott, sub v.)

29. πάντως, κ. τ. λ.: *he is at length exposed exactly as he is.*

32. If the father should escape, the curse remained for the children and children's children. This doctrine was very prominent in Greek theology, being brought out with still greater distinctness in the tragedies.

35. ἄχρι τούτου: up to this point: *till then.*

37. χῆστις: καὶ ὅστις.

41. πείνης: like Latin paupertas, narrow means, not abject poverty.

42. κτήσασθαι: The following passage illustrates very strikingly the eagerness for wealth already existing in Athens, a fact which is proved even more fully by the troubles which led to the establishment of Solon's government and constitution. We have still another suggestion of the estimate placed upon wealth in the fact that Solon divided the people into classes according to their income.

43. κατὰ πόντον: some idea of the naval condition of Athens at this time may be gathered from the fact that Solon obliged each navy (old divisions, probably local, forty-eight in number) to provide one ship of war.

45. ἰχθυόεντ': connect with πόντον.

46. φειδωλήν: this word, or rather φειδώ, its original, is used especially of property; he spares not his life that he may have wealth to spare. φειδωλήν with θέμενος is a simple periphrasis for φειδόμενος.

47. ἄλλος, κ. τ. λ.: here, as in the following clauses, δέ correlative with μέν (l. 43) is omitted.

48. τοῖσιν = οἷσιν, *those who*.

49. Ἀθηναίων and Ἡφαιστος divided between them the lighter and heavier arts.

51. δῶρα: (G. 197, N. 2; H. 553, a).

52. σοφίης μέτρον: "*perfect wisdom.*" ἱμαρτης: "*with charming expression.*"

53. ἔθηκεν: makes or appoints.

55. θεῖ, κ. τ. λ.: the gods work with him to fulfil his words.

57. *Ἱακίωτες* the god of healing (Il. V. 89; in Homer 9). The name 18
is used later as surname of Asclepius, and as an epithet of Apollo.

58. *These reach no sure result.*

61. *But touching with the hands one who is afflicted with grievous and troublesome disease, he restores him at once to health.* The argument is simply summed up with the strong comparison, pointing back to l. 37. The labors of prudence may all fail, the blessing of heaven may give an unexpected relief.

66. $\tilde{\eta}$ = $\pi\omicron\iota$. *Nor does any one know from the commencement of his 19*
undertaking where it will end.

67. $\epsilon\delta$: the proper meaning of $\epsilon\delta$ $\epsilon\rho\theta\epsilon\upsilon$ is that of $\epsilon\delta$ $\pi\omicron\sigma\epsilon\iota\upsilon$ rather than of $\epsilon\delta$ $\pi\rho\acute{o}\sigma\sigma\epsilon\upsilon$, and it should be retained here: *seeking to be of advantage.* $\epsilon\delta$ $\pi\rho\omicron\sigma\theta\acute{\eta}\sigma\alpha\varsigma$: *without anticipating it falls, &c.*

71. $\pi\rho\acute{o}\sigma\sigma\mu\acute{\epsilon}\nu\omicron\nu$: *stated, fixed.* The danger lies in the success itself, never gaining satisfaction, but leading to wantonness ($\epsilon\beta\rho\iota\varsigma$).

72. $\beta\iota\omicron\nu$: *wealth, abundances of living.*

75. $\alpha\tau\acute{\epsilon}\omega\nu$: sc. $\kappa\epsilon\rho\delta\omega\nu$. Compare the familiar New Testament maxim, 1 Tim. vi. 10.

76. $\delta\lambda\lambda\omicron\tau\epsilon$ $\delta\lambda\lambda\omicron\varsigma$ $\tilde{\eta}\chi\epsilon$: i.e. it wanders from one to another.

VII.

It illustrates the manner in which the lines of these gnomic poets were confused as to their authorship, in their extended use in the schools, that these lines also appear in the elegiacs of Theognis.

LINE 3. $\acute{\alpha}\rho\epsilon\tau\eta\varsigma$: gen. of price with $\delta\iota\alpha\mu\epsilon\iota\psi\acute{o}\mu\epsilon\theta\alpha$: verb of exchanging.

XENOPHANES.

I. THE SYMPOSIUM.

LINE 1. It was after the dinner that the Greeks were in the habit of enjoying their wine. (See Dict. Ant. art. SYMPOSIUM.) The poet introduces us to the scene just at the time when the drinking is about to begin. The selection is of especial interest as illustrating how Greek taste was being cultivated to the higher standard where improving conversation was especially valued in connection with the symposium.

2. $\acute{\alpha}\mu\phi\iota\tau\iota\theta\acute{\epsilon}\iota$ for $\acute{\alpha}\mu\phi\iota\tau\iota\theta\eta\iota$, as if from $\tau\iota\theta\acute{\epsilon}\omega$. Supply subject $\delta\lambda\lambda\omicron\varsigma$ 20
 $\mu\acute{\epsilon}\nu$, correlative with $\delta\lambda\lambda\omicron\varsigma$ $\delta\acute{\epsilon}$. $\sigma\tau\epsilon\phi\acute{\alpha}\nu\omicron\nu$, the garlands and ointments were an essential element in the ancient feast.

4. εὐφροσύνης: *good cheer*.
5. ἄλλος: aside from that which is in the κρατήρ. θεσ οὐ, κ.τ.λ., 20
"which promises not to fail."
6. ἄνθος: (G. 171, 2; H. 576). It thus represents the part which causes the odor. The ἄνθος is the bead or crust of the wine. δεσδόμενος for ὀδόμενος.
7. ἁγνὴν: *sacred*; so called because the λιβανωτός was so generally employed for incense burning in religious service.
8. ὕδωρ: the wine was universally mixed with water before drinking, and even to take half wine was considered injurious; to drink it without mixing was regarded as barbarous. The water was commonly though not universally cold, and sometimes the wine was artificially cooled in the ψυκτήρ.
9. ξανθοί: a most peculiar epithet for ἄρτα, but it was a favorite adjective with the Greeks. It was perhaps borrowed as being an epithet of Δημήτηρ. γεγραμὴν τράπεζα, *table of honor*.
11. βωμός: an altar decked with flowers for the libations. ἄν for ἀνά.
12. ἀμφί εἶα: lit., *to encompass, to fill*. The prominent idea in μολπή is dancing, and it therefore signifies joy and merriment.
14. μύθοις . . . λόγοις: μῦθος is applied to poetic thought and expression; λόγος to historic statement.
16. ταῦτα, κ.τ.λ.: *for this truly (ὧν) is the more natural duty*.
17. πίνειν depends upon χρή, l. 13; so also αἰεῖν.
18. προπόλον: the attendant servant. μὴ πᾶν γηραιός: *if not too far advanced in age*. 21
19. θεσθιλά, κ.τ.λ.: *who talks of excellent things over the wine*. Moral and political topics, rather than ancient fables, should be the subject of conversation. The philosopher appears here in our author, branding the old myths as a meaningless creation of antiquity.
23. τοῖς: demonstrative, neuter. It is not until we reach the Attic that the use of the article becomes fully established.
24. θεῶν προμηθεῖν: *respect for the gods*.

II.

THE poem is a warning against the danger of over-estimating physical qualities at the expense of more noble traits.

LINE 1. ταχυτήτι ποδῶν: the Greek stadium was originally arranged simply for the foot-race, and this always continued to be the prominent feature of the games.

2. **πενταθλείων**: the pentathlon derived its name as consisting of five distinct games in one. There is not perfect agreement among authorities as to the combination, but the following has been accepted by very prominent scholars, viz.: 1, **άλμα**, leaping; 2, **δρόμος**, the foot-race; 3, **δίσκος**, throwing the discus; 4, **ἀκόντισις**, throwing the spear; 5, **πάλη**, wrestling. The pentathlon became thus the centre of special interest in the festivals, and the **πένταθλοι** were considered the best developed of all the athletes. **Διὸς τέμενος**, the sacred field of Zeus.

3. **Πίσσαο**: nom. **Πίσσης**, a small stream near Olympia. **Ὀλυμπία**: there was no town there: it was a sacred grove, within and around which were the temples, and near by was the celebrated stadium where the great games were celebrated.

4. **ἔχων**: *understanding*.

5. **ἀεθλον**: *contest*, sc. **ἔχων**. **παγκράτιον**: combination of wrestling and boxing, a contest which was an especially severe tax upon the physical strength and endurance, hence **δεινόν**.

6-9. **κυδρότερος** . . . **προεβρίην** . . . **σίττα** . . . **δάρον**: the victor in any of the great games was rewarded with an accumulation of honors: he was publicly crowned; his statue was in many cases erected in an honorable position among those of the great men of the state; he entered his native city in triumph; they even broke down their walls to give him entrance, in token that his prowess was better than fortifications; he was awarded a front seat (**προεδρία**) in all the public games and spectacles, and received a seat at the public table in the Prytaneum, being still further rewarded by Solon's laws with a gift of five hundred drachmae. It is a significant fact that Greek invention was hardly more severely taxed for any other purpose than to invent adequate honors for the conqueror in the Greek games.

10. **ἱπποισιν**: the allusion to this method of gaining the victory is placed last, both because it was esteemed honorable, — a contest in which only princes and nobles could engage, — and still more because it emphasizes the contrast which he wishes to present to the mind. Even though with horses one should gain these honors, he is not so worthy as I. (Compare Plato Apol. of Soc. Chap. XXVI.)

13. **ἀλλ' εἰς**: *but it is very inconsiderately that the judgment is formed*, i.e. giving such honor to the physical.

15. **πύκτης** . . . **πενταθλεῖν** . . . **παλαισμοσύνην** . . . **ταχυήτι**: the construction changes with poetic freedom and license; all depend upon **ἀγαθός**.

17. **τό**: though neuter, refers, to **ταχυήτι** (G. 138, N. 4; H. 523).

18. **ρώμης**: connect with **ἀγών**.

22. **μυχός**, the secret hidden apartments, so treasure chambers. 23

THEOGNIS.

PAGE

THE poem, it will be found, includes many passages which doubtless belong to other authors. These verses were probably combined for study in the schools, being valuable for their moral instruction.

LINE 1. *ἄνα*: voc. for *ἄναξ*. This form is exceptional, used only as here in phrase *ὦ ἄνα* (cont. *ἄνα*) and *Ζεῦ ἄνα*, and only as an address to the gods.

2. The final syllable of *ἀρχόμενος* receives the ictus of the verse as if long.

5. *Φοῖβε*: Apollo, as pre-eminently the central divinity of Dorian worship, and apparently standing in a peculiar relation to Megara, is first and especially invoked.

6. *φοῖνικος*: (G. 171; H. 574, b). It was under a palm-tree, beside the circular lake (*λίμνη*) of Delos, that Apollo and Diana were born; the sacred palm-tree seems therefore always to have been preserved at Delos (cf. Hom. Od. VI. 163). The palm-tree had male and female forms, hence *βαδινῆς*, fem.

8. *ἄναπεριή*: literally boundless. Buchholz interprets it as referring to the circular form of the island; it is perhaps better rendered with an adverbial signification: *was filled in its complete circuit*.

9. *ὄδμης*: (G. 172, 1; H. 575). *ἔγλασσε δὲ γαῖα*: the same expression appears in Homer in connection with the description of the marshalling of the Greeks (Il. XIX. 362).

ἔγλασσε δὲ πᾶσα περὶ χθῶν

χαλκοῦ ὑπὸ στεροπῆς.

The figure is also not unfamiliar to the Homeric Hymns (cf. Cér. 14; Apoll. 118).

11. *θηροφόνη*: compound adjectives are generally declined with two terminations: here by exception we have a regular feminine form. *ἦν . . . εἰσται* refers to the setting up of the statue of the goddess, and the establishment of her worship in Megara. This was done by Agamemnon on his way to Troy. According to one form of the story he took Calchas, the seer, from Megara.

13. *μοῖ*: (cf. Solon VI. 2, N.).

24

15. *Χάριτες*: goddesses invoked as presiding over festive joy, and lending beauty to all social and moral life. They were regarded as intimately associated with the Muses. *Κάδμου*: after the series of trials which befell Cadmus, Harmonia was given to him by Zeus as

his wife, and the Olympian deities honored the marriage with their presence. 24

16. *ἀέσωτε* : for *ῥσate*.

17. *ὅτι καλόν, φίλον ἐστὶ* : This was apparently a proverbial maxim of considerable popularity. We find it again in Euripides : *ὅτι καλόν φίλον δελ*. Bacchae, 881.

19. *σοφισμένω* : *speaking wisely*. *σφρηγίς* : the danger of suffering from plagiarism was even greater among the ancients than now. It perhaps refers particularly, as Hartung suggests, to the form of address, the name *Κύρως* appearing in the verses ; this was to be the standing proof of the authorship : perhaps to the whole introductory passage.

21. *τοῖσθε* : (G. 178 ; H. 578, b).

22. *Θεόγνης* : Ionic for *Θεόγνιδος*.

25. *Πολυπαίδῃ* : son of *Polyppas* ; patronymic referring to *Κύρως*.

27. *εὖ φρονέων* : *prudently*.

29. *πέπνυο* : for *πέπνυσο*, perf. imp. fr. *πέπνυμαι*. *αἰσχροῖσιν ἐπ' ἔργμασι* : *by disgraceful deeds*.

30. *ἄκεο* : *gather for yourself*.

32. *τῶν ἀγαθῶν* : *the good* in the eyes of Theognis are, generally speaking, only the noble : his political prejudice against the multitude is very strong. It is still further to be noticed that in this early age these adjectives had only partially obtained their later *moral* meaning. *ἔχεο*, *cling to it*, governs the gen. (see H. 574, b).

34. *δύναμις* : *moral strength*, i.e. that kind of power which he felt belonged to the higher class.

35. *ἐσθλῶν* depends on *ἀπό* following. 25

39. The personal feeling of Theognis comes out plainly in his remarks upon the state. In the strife of factions he had been unfortunate.

41. *ἀσσεῖ* : the use of the word seems peculiar, for we are accustomed to find it more broad in its meaning than of *ἀγαθῶν* or even of *πολλῶν*. Here, however, it must refer to the nobles : the commons were too low to be reckoned by Theognis.

45. *δικὰς ἀδικασὶς δίδωσιν* : *they surrender the law into the hands of the unjust*.

49. *εἴτ' ἄν* : *whenever*.

55. *κέρδεα* : *gains which can be acquired only in connection with public misfortune*.

53. Only a short time before Theognis, the condition of the Megarian peasantry had been very low. They had at length, however, in connection with the convulsions of which Theognis complains, made

themselves felt in the state. This was quite unendurable to the aristocratic notions of the poet. 25

55. *δορὶς αἰγῶν*: the *διφθέρα* is frequently alluded to by Greek authors as the common dress of country people.

56. *λαφοί*: suggesting not only their uncouthness, but their cowardice.

57. *ἀγαθοί*: i.e. because they govern the state.

62. *ἐκ θυμοῦ*: contrasted with *ἀπὸ γλώσσης*. 26

66. *ἔπ'* = *ἔπειτα*.

68. *μηκέτι σωζόμενοι*: *past recovery*.

69. *χρυσοῦ τε καὶ κ. τ. λ.*: *to be valued as highly as gold and silver*.

72. *γινόμενοις*: *proving themselves*; a frequent meaning of *γίνομαι* with an adj.

76. *οὕς . . . μὴ*: *not so many that one ship would not carry them all*.

78. Notice that *κέρδος* is the subject.

79. *ἔχε*: read as if *ἔχων*: *while you have*.

81. *θείμενος*: *making*.

83. *δίχα*: used like an indeclinable adjective, *doubtful*. 27

87. *ἱταῖρος ἀνὴρ φίλος*: *companion and friend*.

90. *δργήν*: acc. of spec. with *βαρύν*, *unpleasant in character*.

92. *καὶ ποτ'*, κ. τ. λ.: *and some time in the future you will remember me*, i.e. have good cause to think of me.

94. *ὄφελος*: (of) *what use?* This noun is used only in the nominative. This is the ordinary construction of the earlier Greek, with *ὄφελος* in apposition with the subject; later the genitive depending upon it was much used.

96. *ἴσθλον*: *good luck*. *τοῦ* = *αὐτοῦ*. *μεταδοῦν*: for *μεταδοῦναι*, *neither would he be willing to share it*.

97. *It is an idle favor for one to do well for the base*. *ἔρδειν* is construed as usual with accusative of person, though sometimes it has a dative.

98. *ἴσον*: *like, the same as*. *πόντον*, κ. τ. λ.: *the waters of the hoary sea*.

103. *ἐλαφρίζουσι*: *make light of*.

104. *μνήμα* = *μνήμη*, *memory*.

106. *εὐλαβίης* = *εὐλάβειας*: *nothing else is of more consequence than caution*.

113. *οὐ γὰρ ἂν εἰδείης*: *for you cannot tell*. The optative with *ἂν* is closely allied to the future in significance. 28

114. *πρὶν παρηθείης*. *πρὶν* takes the mode of a conditional rela-

tive (G. 240, 2; Moods and Tenses, 67). *πρίν* is thus used with the subjunctive and optative almost entirely after negative expressions. 28

115. *ὥσπερ*, κ. τ. λ. : *just as when you go to market*. You cannot judge of men as of salable wares.

116. *ἰδέαι* : *outward appearance*.

118. *τοῖς* (G. 184, N. 1; H. 596) : *for those who care for holy right*.

122. *γίνεται* : *is coming to*.

125. *ὅσος ἔθελουσιν* : conditional relative, with *ὃν* omitted (G. 234; H. 759).

126. *χαλεπῆς*, κ. τ. λ. : *the limit of burdensome helplessness*. Observe that *πείρατα* is the subject.

130. *θητῶν* : depends on *οὐδέις*. *ἔλαθεν* : aor. to deny a single instance, — *no mortal ever escaped notice*.

131. *βούλοο* : *choose rather*.

132. *πασίμενος* : from *πάσμαι*, to acquire.

133. *συλλήβδην* : *in brief*. 29

134. *ἀγαθός* : we can thus trace how a larger moral significance was finding its way into this word.

139. *πρόφερε* : *reproach with*.

139. *τάλαντον* : the scale with which Zeus weighed out the fates of men : *for Zeus causes the balance to fall now in one way and again in another*. This is a sentiment which constantly recurs. The Greeks, from the violence of their political changes, and their peculiar sensitiveness, suffered intensely from these sudden changes of fortune.

141. *μήποτε* . . . *ἀγορεύσαι*, κ. τ. λ. : *never speak boastingly*.

143. *τὸ δ' ἀπρεκές* : *exactly, completely*.

145. *ὅν καὶ ὅν* is here demonstrative.

146. *οὐδεμία* : *of no account*.

150. *καὶ γῆρας* : *even more than hoary age*. Supply *μᾶλλον* from the preceding *μάλιστα*.

152. *ῥίπτειν* : *understand εἰαυτὸν*.

156. *δῆλόν ἐστι* : we can notice how strongly the mercantile idea was getting hold of the Greeks. The fortune was not to be retrieved at home, but in trade and commerce abroad. This new sentiment grows up, partly causing and partly caused by the influx of wealth. 30

158. *καὶ τις*, κ. τ. λ. : *and each one wishes they should be connected with excellent breeds*.

159. *κακοῦ οὐ μελεδαίνα* : *cares not for the disgrace*. *κακῆς*, as also *ἐσθλῆς*, is used with reference to the social rank of the parties.

160. *διδῶ* : refers for its subject to *κακῆς*.

163. *ἐκ κακοῦ* : *the noble takes a wife from a base-born family*.

167. *αὐτός* : a general case stated as a particular, *the man himself*.

168. *καθέμενος*: (cf. Solon VI. 12, note).

170. *ἐννύει μιν*: *urges him on*.

171. We have here a revelation of the hope of the old nobles of these times that the suddenly accumulated wealth of the plebeians would vanish as rapidly as it had been gained.

172. *καθαρῶς*: *without guilt*.

173. *παρὰ κερπὸν*. *violating right*. *παρὰ*, from its signification of passing by, gains also the meaning of going beyond, and so of violating.

176. *ἐγχετο*: Epic and Doric for *ἐγέρετο* (G. 205, 2; H. 707). *ἐπιείργει*: *keeps the control*.

177. *τάδε* refers forward to the idea suggested in the following lines (H. 679). *ἐκ' αὐτοῦ . . . πρήγματος*: *in immediate connection with the deed itself*.

179. One pays the penalty himself; another dies too soon, but 31
leaves the curse upon his children.

183. *παιδιὸν ἦθος*: it is to be remembered that the elegiacs of Theognis were a prominent subject of study in the Greek schools. The marked variety of moral precepts contained in them is certainly noticeable, especially as we are reminded how versatile were the talents which the Greeks thus developed. In this connection it is not uninteresting to compare Juvenal's description of the Greek at Rome (Sat. III. 75, ff.).

185. *Πολύχρους*: the polypus was a sea animal of changeable color.

186. *ἰσχύ*: depends upon *τοτός*.

189. *δοκίαι*: *thinks*.

195. The poet enters here upon a prophecy of the fame which he will give to Kurnos by his poetry. It reminds one very forcibly of similar verses by Horace.

199. *αἰλλοσκοῦσι*: the natural accompaniment of the elegies was the pipe.

200. *εὐκόσμως* modifies the adj.: *lovely in gracefulness*.

204. *ἀφ' ὧν*: connect with *ἐνορα*.

208. *ἱερτεράων*: in Homer, an epithet of Aphrodite.

209. *δοιδή*: pred. with *ἔσση*, and may also be taken as furnishing the subject for *μεμνη*.

211. Theognis was unfortunate and complaining, and evidently felt wronged by a lack of attention and respect on the part of Kurnos.

213. It is suggested that this is an epigram from the temple at Delphi. It seems evident that it was a well-known quotation.

215. *ἴσως τὰ μὲν ἅλλα*: *in other respects with equality*.

217. *θανέων . . . νοέων*: these genitives are used as if dependent

on a comparative, but finally *πρωτότατον* is made superlative, to correspond with *κακίστον*. 32

220. *ἐγκαταθήης*: the subjunctive following thus in close connection with the optative is unusual, but it enlivens the expression by importing a suggestion of probability, and so of reality; *may, even; you may amass wealth*.

222. *πρωχόν*: we mark the change from an ancient, perhaps traditional state of society, when strangers and beggars were from Zeus; cf. Od. VI. 208.

223. *ἐκ γαστρῆς*: from infancy.

226. *καίνους*: sc. *ἄνδρας κακούς*.

228. *τολμᾷ*: keeps his courage.

230. *κακίην . . . κατέχων*: restrain his bad temper. *κακά* is the cowardice and baseness considered appropriate to an ignoble life. 33

231. *ἀπολέσθαι*: not to be taken literally, but with reference to feeling. *Do not be mortally offended*.

235. *ἔσσονται*: belong naturally to.

236. The gods punish transgressions: men must endure them.

238. We have here an evident reference, with some bitterness, to the democratic leaders, at whose hands Theognis and his friends had suffered. There was a constant redistribution of property in connection with these political conflicts of the Greeks.

241. *τίσω*: ability to reward. *οἱ με φιλεῖσιν*, simply exegetical of *φίλων*.

242. *δυνησόμενον*: for infinitive, and to be more powerful than my enemies.

244. *ἀποτισάμενον*: when I had fully repaid all.

245. *καίριον*: here an adj. of two terminations.

246. *ἀντὶ κακῶν*: in place of and in return for my troubles.

248. *δοίην, κ. τ. λ.*: let me give trouble in return for my troubles.

249. *αἶσα* seems to be used like *κατ' αἶσαν*, fitting. *τίσις . . . ἀνδρῶν*: vengeance upon the men. 34

251. *κύν*: the simile is evidently used as well known in popular language for an emphatic expression of destitution.

253. *τῶν* (sc. *συνησάτων*) *εἴη*: would it were possible!

255. *κακοῖσιν* supply *χαλεπῶ* (G. 188, 1; H. 611, a).

256. *τοῖσιν* (G. 170, 2; H. 574).

257. *ἔξ*: out of, and so denoting transition, instead of.

258. *ἐκδύναι*: intrans. 2d aor. inf. from *ἐκδύω* or *ἐκδύωμι*, to come out, to escape.

261. *Οἰκόνδς ἀνδρῶν κακίων*: inferior to no man, i.e. better than any other.

265. *μολύβδῳ χρυσός*: as gold by the side of lead. Gold was thus tried by rubbing it upon the Lydian stone (so called because found in Lydia), which was known as *βάσανος*. The metal was judged by the marks which it left on this touchstone.

266. *ὑπερτερής* . . . *λόγος* = *ὑπερτερίη*: pre-eminence.

267. *θύραι* . . . *ἀρμόδιαι*: the doors in Greek houses were made, almost without exception, in the folding form, so that the words referring to them are generally plural.

268. *ἀμελῆτα*: for which they ought not to care.

269. *τὸ κακὸν κατακείμενον*: used instead of the infinitive and impersonal construction: for often it is better that evil should be treasured up within, but that which is good it is better should come forth than that which is evil.

271. *ἐπιχθονίοισιν*: (G. 184, 3, and 185; H. 597).

35

274. *ἐπαμνησάμενον*: having gathered, seldom used of the dead themselves. For the sentiment of these lines compare Cic. Tusc. Dis. B. 1, Ch. XLVIII. "Affertur etiam de Sileno fabella quaedam, qui, quum, a Mida captus esset, hoc ei muneris pro sua missione dedisse scribitur: docuisse regem, non nasci homini longe optimum esse; proximum autem, quam primum mori," etc.

277. *ἐ*: the antecedent is *τοῦτο*: how.

278. *Ἀσκληπιάδης*: taken from the name of several very early Greek physicians, and so was a sort of recognized title for a family, or school, of pre-eminent fame in the medical art.

279. *ἰᾶσθαι*: to cure; in its original meaning the word only applied to wounds and external hurts.

281. *ποιητόν* . . . *ἐνθρον*: the verbal in *τος* denotes possibility, if understanding could be manufactured, and placed within a man.

285. *ἀπρήκτοισι* agrees with *χρήμασι*, impossible gains.

287. *Exercise yourself in virtue.*

288. *ὅ* . . . *ἐν*: conditional relative, *ἄν* omitted. *ὅτε* = quodcunque, si quod. Notice the effect of the subjunctive, marking the antecedent as indefinite.

289. The following passage is in a different style of thought, and manifestly does not belong to Theognis. The first eight lines are also attributed to Evenus, as line 294 is quoted as his.

292. *θύρηχθόντα*: this verb had come to be used quite generally in popular language as expressive of drunkenness. Even the *ὄνῳ* was often omitted. It must have come into use as suggesting the unmeasured power of wine. All languages seem to multiply euphemisms for drunkenness.

295. *οἶνονχοεῖν*: subject unexpressed to give an indefinite force. Supply *οἶνονχοός*.

36

296. οὐ πάσας νύκτας γίνεται: *it does not happen to him every night.* 36
 ἔβρι παθεῖν: *to indulge in pleasure.*

299. οἶνος χαρίεστος περὶσθαι = χαρίεστατον οἶνον περὶσθαι.

300. οὔτε . . . μεθύω: *excessive drinking was repulsive to Greek taste.*

302. καρτερός: *master.*

303. ἀπάλαινα: *impracticable, foolish.* εἶδεται: *seems.*

304. *he is ashamed at nothing when he is drunk.*

308. ὥστε: *like.* λάτριν ἐφημέριον: *day-laborer.*

309. σὺ δὲ, κ. τ. λ.: *you always repeat carelessly that customary expression "Fill up."*

311. ἡ μὲν, sc. κύλιξ: *one cup is to friendship.* This illustration of the Greek method of drinking and conducting the symposium is very suggestive. πρόκειται: *is agreed upon before*, i.e. as part of an appointment or a wager.

317. τόν: sc. οἶνον.

319. κακόν: (G. 138; N. 2, c; H. 522).

323. Κεκλησθαι . . . παρίσθαι: connect with χρᾶν. We find here again a suggestion of the later Greek ideal, that the highest attraction of the symposium should be quiet intellectual conversation. Compare Xenophanes (page 21). 37

325. συνεῖν: old form of pres. inf. from συνίμι. τοῦ refers to ἄνδρα ἐπιστάμενον.

327. Τολμᾶν, κ. τ. λ.: *one ought to meet with endurance what the gods impose upon men, to bear with ease the lot of either fortune.*

329. ἀσῶ: imp. from ἀσάομαι.

331. λιμοῦ = ἡ λιμὴ. κόρος denotes *satiety*, and, in its derived significance, the insolence which springs from wealth: it carries its double signification here.

335. εἴη ἄνδρϊ: *that man to whom.*

340. αὐτῷ for δ αὐτός.

342. ἀτηρός: *for the hasty man becomes the victim of Ale.*

343. κίνδυνος: *hazard, or apprehension.* Hope and fear are singled out as the two elements which disquiet the life. 38

345. παρ' ὅξαν τε καὶ ἀπείδα: *beyond hope and expectation.*

346. βουλαῖς δὲ: *while good plans fail to be fulfilled.* We are constantly reminded that Theognis lived in an age of disappointments, and he cannot refrain from being cynical.

350. θυμόν: acc. by synecdoche.

354. μετ' ἀνθρώπων: *among men*, i.e. in my contact with men.

356. ἀνδρός: (G. 163; H. 572, e).

357. In the following lines, the condition of the state is described

under the figure of a ship in distress. It was a favorite illustration in 38
ancient as in modern times; we find it in Alcaeus, and again in Hor-
ace. This selection again (fifteen lines) is also attributed to Evenus:
οἷά περ ἦσαν: according to my knowledge.

359. παρέρχονται: sc. οἱ ἀγαθοί.

361. καθ' ἑστίαν . . . βαλόντες: this is an unusual use of καταβάλλω,
to denote the lowering of the sail, which is generally expressed by
καθελεῖν or στέλλεσθαι. καταβάλλω is employed here to suggest haste
and suddenness.

362. Μῆλλον δὲ πόντον: the Aegean sea, or rather, that part of it
above the island of Melos.

363. ἀντλεῖν: to bale. The ancient ships were so small that it was
difficult to keep them from filling in rough weather.

364. ἀμφοτέρων τοίχων: both the sides of the ship.

365. οἱ ἔρδουσι: as they act, i.e. acting as they do. κυβερνήτην 39
refers to the oligarchical party collectively, or some representative of
the aristocrats, whom, though a tyrant, Theognis would esteem as the
salvation of the state.

368. θάραξ: the division of spoils; referring to the property
which was gained in these revolutions by confiscation, and which be-
longed to the public, though it was apt to be of especial benefit to a
few favored ones. ἐς τὸ μέσον, the spoil in war was originally placed
in the midst of the army to be fairly divided: so these words get the
meaning of "impartially."

369. φορτηγοί: the word is very suggestive of aristocratic feeling:
the φορτηγοί are κακοί.

370. κατὰ . . . πόνῃ: engulf.

371. ἤνιχθε: perf. imp. 3d pers., from αἰνίσσω: let this be spoken
in a riddle. τοῖς ἀγαθοῖσιν: for the good, i.e. the nobles.

373. οἱ δέ: on the other hand, some seek nobility, i.e. the aristo-
cratic party, who alone had culture, but were reduced to poverty.

375. Inability (to do) confronts them both. ἔρδαν depends on
ἀμνηστέον.

376. χρήματα: the lack of means. Similarly ῥεοί.

378. δίκην εἰπὼν: utter judgment.

380. ἐξοχά: prosperity.

383. Πλάθω: in the estimation of the multitude (G. 184; N. 5; 40
H. 601, 5).

384. τῶν δ' ἄλλων: there is no advantage in any thing else. ἦν is
used in the imperfect, denoting a fact learned from experience. This
tense is not unfrequently thus used, especially joined with ἀπε, to sug-
gest that a previous misconception has been corrected; cf. Goodwin's
Moods and Tenses, 11 N. 6.

385. *σφροσύνη* : discretion. The word describes both the wisdom and moderation which belongs to the perfect judge. Rhadamanthus, for his unswerving justice, was made a judge in the lower regions.

386. Sisyphus was said before his death to have requested his wife not to bury him. Then, after reaching the lower world, he complained to Pluto or Persephone of his wife's neglect, and obtained permission to return, in order to punish her. Having regained his liberty, he refused to return to Hades, until he was forcibly carried back by Hermes.

389. *Who (Persephone) brings forgetfulness to mortals, robbing them of their senses.*

391. *ἀμφικαλύψῃ* : sub. dependent on hypothetical relative without *ἄν* (G. 234 ; H. 759).

393. *παράμειναι* : subjunctive, with shortened mode vowel. *And shall pass the dark gates which restrain the souls of the dead, even against their will.*

396. *σφῆσι* : from *σφῆς*, dat. plur. fem.

398. cf. II. I. 247-249, II. 370, VII. 325.

399. *Ἀρπυιών* : (snatchers) any person who suddenly disappeared was regarded as the prey of the Harpies. In their sudden attacks upon mortals, they became emblematic of startling swiftness.

400. *ἄφαρ* : sudden, quick. The use of *εἰμι* with an adverb is unusual. The two words must be taken together as forming one conception.

403. *ἀνθρώπων ὄλαχον* : *won possession of men*. The idea is a suggestive one of representing cares as winged (Theognis is imitated in this by Horace) and as having various hues.

405. *φῶλα* : the plural is used for the singular with the impersonal subject, a construction which is peculiar, but not entirely contrary to usage, especially when there are different thoughts in the mind of the writer. The thought is marked as twofold : Let wicked men go on in their sin, but do not let their punishment descend upon their innocent children.

407. *ἀθερῆς* : the reading is doubtful, and this word is a conjecture of Bergk. It is from the same root as *ἀθερίω*, to slight, and hence, may be rendered *with haughtiness*.

411. *τῶδες* : is attracted into the relative clause, though it is to be read as also subject of *ἀντιβλεῖν*.

415. *ὁ . . . ἑδων* : *the transgressor*.

418. *ὅστις* : the relative is indefinite, and the sentence is therefore regarded as conditional, putting its verb in the subjunctive.

419. *κατέχων* : compassing, being guilty of.

426. *τρέχοντα* : indicative, to represent an actual fact. 41
429. *ἐς δὲ τελευτήν*, κ. τ. λ. : *in the end you will give praise that you obey.*
- 431, 432. *ὑπάρχει χάρα* : *hold his hand over in protection.* 42
432. *ἐπὶ* denotes purpose.
433. Apollo was not merely the especial protector of Megara and the Dorian states, but was universally worshiped as the helping god, to ward off evils.
436. *σπονδὰς θεοῖσιν ἀρεσάμενοι* : *making satisfactory offerings to the gods.* *ἀρέσκω* is more usually construed with an acc. of person and dat. of thing.
438. *Μήδων* : there are no data by which we can connect this reference, or that in line 445, to any particular threatening of the Medes. Theognis was a contemporary of Cyrus.
443. Alcathous, the son of Pelops, restored the walls of Megara, and was assisted, according to tradition, by Apollo. *πόλιν ἀκρὴν* — *ἀκρόπολιν*.
445. *αὐτός* : *now also.*
446. *πόλεως* (Doric) = *πόλιος*. *ἴνα σοι*, κ. τ. λ. : the common idea of the Greeks with regard to religion, is illustrated here: it is a matter of trade, — so much attention, so many offerings, to receive an adequate return.
451. *στάσιν* : the dissensions of the Greeks at this time, as later, rendered them liable to be overwhelmed by foreign invaders.
454. *Εὐβοίης* : the soil of Euboea was in many places very rich, and especially adapted to vine culture ; cf. *πολυστάφυλον Ἰσθμίων* (Hom. II. II. 537).
455. *Εὐρώτα* (Doric) = *Εὐρώτῳ*.
456. *ἐφίλειν* = *ἐφίλου* : *entertained with hospitality.* 43
457. *ἐκείνων* : gen. of source.
460. *πάνσιν ἀδόν* : *having satisfied everybody.* 'AtSeu, sc. *οἶκον* (H. 509, b.).
464. *χρήμεν* : this reading is suggested by Bergk as a plural of the verb *χρήμι*. . . . *χρήμεν φυλασσέμεναι*, *we desire that a θεωρός should be careful.* The suggestion seems to imply that Kurnos had been appointed on such an embassy to the oracle.
465. *Πυθῶνι* = *Πυθοῖ* : dat. of place.
471. *ἀπὸ* : connect with *γηράσκοντας*.
472. *ὡρῇ* : *regard.*
473. *γέννηται* : supply *τις* as subject.
474. *τούτῳ* (poetic) = *τότε*. *ἔμεν* : supply *καίρῳ ἔστιν*, or some similar expression.

475. These lines are attributed by Hartung to Solon. ἐπίβη = 43
ἐπίβηθι. δῆμος: *common people*. The emphasis is on the noun, as
well as on the adjective.

477. φιλοδίσποτον: *slavish*. The irritation of Theognis against
the commons for asserting their rights is thus constantly reappearing.
He is probably a fair representative of the aristocratic feeling of the
age.

480. μαλθακά κωτῶλλον: *coaxing with soft promises*. 44

481. φῶλον: connect with τίς. δαλόν: *misfortune*.

486. δε: sc. δαβος. οὐδὲν ἑόν: *worthless in itself*.

487. ἀρετῆς: virtue and valor were synonymous according to the
conception of the ancients.

488. σασ = σώζει, from σάω.

490. χάλκιος: this adjective appears also in Homer as an epithet of
οὐρανός, in connection with the ancient idea of the strength and firm-
ness of the heavens.

493. ἥβα: *be joyous*; literally, be youthful.

495. Τηϋγέτοιο: Taygetus, between Laconia and Messenia. The
region was wild and woody, being considered a favorite haunt of
Diana.

497. Θεότιμος: apparently a friendly dependant of Theognis, as
the description hardly fits a slave.

498. ἐπάγων: i.e. for the vines.

499. τοῦ: (G. 170, 2; H. 574).

500. θαρηχθεὶς: cf. l. 292, *being filled with wine you will be more
cheerful*.

502. κωμάζοιμι is used to express purpose, adapting its mood to the 45
previous optative.

503. ὁ μὲν . . . ὁ δέ: *one man . . . another*.

506. ὀργὴν καὶ θυμὸν καὶ τρόπον: *temperament and disposition
and habits*.

508. ἐνθέμενοι θυμὸν ἐφημέριον: *having adopted a shifting mind*.

510. For in fact I myself in many cases failed in understanding: I
praised you before I thoroughly understood your nature.

511. ἔφθην (G. 279, 2; H. 801, 5) . . . σοῦ: not to be taken
as referring personally to Kurnos, but used to individualize general
cases.

512. νῦν δ' ἔδη, κ. τ. λ.: *Now forthwith like a ship I flee away*.
The ship is selected for the figure because of the impression of swift-
ness and power which its movement gives.

513. ἐπὶ . . . καλέφῃ.

514. καταβῆ: supplied from βν.

516. *ἐπαρπάμενος* : receiving, i.e. drinking. 45
517. *κραδίην εὖ πεύσομαι* : *I will enjoy myself*. *Διαφρὰ γούνατα* and *κεφαλὴν* are to be taken as the symbols on the one hand of active, on the other of conscious, intelligent, life. *ἔφα τε* : as long as.
520. *συνείδου* : imp. *ἀμφότερα* strengthens the *τε . . . τε*.
521. *παρὰ κρητῆρα* : over the wine.
523. *καταλάβεθα θυμόν* : let us occupy the mind, i.e. rejoice in. 46
524. *φέρη* : sc. *θυμός*.
527. *δορυσσίον πόνον* : toil of war. The noun is used in a personified sense; otherwise the adjective would be inappropriate, signifying spear-brandishing.
528. *τερπόμεναι* : rejoicing to hasten over.
529. *ἔνυν ἐποτίσθαι* : to give common advice, make a general exhortation. From its origin the verb has nearly the significance of Eng. "suggest." The meaning is shown in the noun *ἐποθήκη*.
531. *τῶν αὐτοῦ, κ. τ. λ.* : to get the good of his possessions. *ἀνηβᾶν δέ* : to gain a second youth-time.
532. *οὐ πέλεται* : it is not possible.
533. *ἐπί* : connect with the verb, — *ἐπελέγχει*, brings to dishonor.
534. *ἀπτεται* : i.e. in whitening the hair.
536. *τοῦ ἀγαθοῦ πάλαμῃ* : pred. possessive gen. *The accomplishment of good is difficult*.
537. *κακοῖσιν* : supply *ἐν*.
538. *δειλῶν* : base-born. *ἄφρονε* : more passionate.
545. *ἀγαθόν* : connect with *ἀνδρα*, referring to the noble again as being brave and strong. *χαλεπώτατον* : most dangerous.
548. *ἄστρου καὶ κυνός* = *κυνόστρου*. 47
549. *καλὰ λέγοντες* : cf. l. 323, note.
550. *ἔπειτα* : hereafter, by and by.
558. *Do not by your haste get into evil*. *πράττω* naturally has this meaning of passing through a certain condition.
555. *πτεται* : is feeble, volatile.
557. *ἔργην* : character.
559. *κατακρύψαντες ἔχουσιν* : keep concealed.
560. *τοὶ δέ* = *οἱ δέ*.
561. This couplet is entirely in the spirit of Mimnermus, and is attributed to him by Hartung.
562. *κλαίωσι* : transitive, lament.
567. *Κάστωρ καὶ Πολύδευκες* ; the Dioscuri were appealed to as the helping gods, and also as presiding over laws of hospitality and friendship.
- 571, 572. *Μάγνητας, Κολοφῶνα, Σμύρην*. Magnesia may be the 48

city destroyed by the Cimmerians; on the other hand, Gyges is spoken of as destroying a Magnesia, perhaps the one on Mt. Sipylus. Herodotus mentions Gyges as capturing Colophon, and Ardys as conquering Smyrna (Her. I. 14, 16). The last named is also referred to in history as destroyed by a later king of the same family, and lying desolate for about four centuries. The whole account is however subject to many doubts.

576. ἐκ κακοῦ : from a base-born family.

577. ἐπ' ἀλλήλους : this is the usual construction with γάλα, though sometimes that verb is transitive.

579. Πλοῦτος : the god of wealth; said to have been rendered blind by Zeus, so as to distribute his gifts without regard to merit.

581. μέτρον : full measure, prime.

583. ἴσομι : cf. L. 501.

586. ἦλθεν ἐναντίος : went down and returned.

588. Πηνελόπεια ἑμφρων : the two words are brought together as implying that his prudence and trustiness were especially proved in connection with Penelope.

590. γῆς . . . μυχός : ἐπιβαίω is properly used both with the gen. and acc. The case seems to be changed to suggest the power with which he acted upon the dread apartments of his house. The adj. θαμνέος is appropriate, because they were in possession of his enemies.

591. Ἐλπίς : personified goddess of hope. Compare the similar myth of Pandora and her box.

593, 594. Πίστις . . . Σωφροσύνη : these are of course human qualities personified as divinities. Πίστις is used in the subjective sense of reliability, honesty, good faith. σωφροσύνη is the combination of those qualities which make a trustworthy man, including moderation and prudence, literally sound-mindedness.

594. Χάριτες : the Graces are the goddesses who lend to life the charms of gentleness and culture, with especial reference to social life.

600. εὐσεβέων πρὸς : with reverence toward. προσμένω : wait upon.

603. φραζέσθω : let him mark. σκολιόν : crooked, unrighteous.

606. Ἐπιδιόκωμι : establishing base covenants for disgraceful deeds.

611. καταθήσαν : to lay up.

612. Doing good to noble men, you will get the best treasure.

614. γνώμη πάντα πᾶντος ἔχει. Understanding holds all issues.

617. τῶν : gen. possess. ; the antecedent is ἀποροίαι : for whom there is nothing worse.

620. πείραν μεγίστην ἔχουσ : you would give the highest proof. 50 Hartung reads πείρα' ἔχουσ.

622. *ἔργα μήθ'* : *μή* is usually added to *ἔργω* in the sense of to prevent, before an infinitive. 50

624. *οὐ νύμεις . . . γίνεται* : *it is no cause for anger*. This phrase is regularly joined with an infinitive (*κατακλῖναι*).

626. *εἰ μή μοιρ'* : *unless fate shall place a limit to the misfortune*.

628. *βουλόμενος* : *at will*.

631. *ἀσπάλθοι* : a prickly shrub used sometimes even for torturing.

632. The idea is that it makes no difference whether the couch is hard or soft.

634. *κρύψαι* : *should conceal* ; i.e. should furnish a cloak for our sins.

637. *καὶ μοι κραδίην* : *and it smote my sad heart*.

640. The readings here are very variable. After considerable hesitation I have adopted that of Hertzberg. Buchholz reads, *τῆς ἀμῆς μνηστῆς*, but as hardly two authorities read alike it seems a fair case for freedom of choice. Bergk reads from the codices, *τῆς ἄλλης μνηστῆς*. 51

642. *Ἀργυροί* refers to the rich but base plebeian party. *σοὶ μὲν, κ. τ. λ.* : *for the slave's position belongs to you*.

646. *Δηθαίω πεδίω* : *situated in the plain of forgetfulness* ; i.e. we are to be prosperous in forgetting.

650. *ἀληθοσύνης* : connect with *μάρτυς*.

ARCHILOCHUS.

I.

It was the desire of Archilochus that his countrymen should colonize in Siris (probably a Thracian locality, see Herodotus VIII. 115, and V. 15), but it was their decision to settle in Thasos. The fragment expresses the disgust of the poet over the appearance of the country.

LINE 1. *ράχης* : properly the ridge along the backbone of a beast. 56

2. *ῥῆγος* : gen. ; depends upon *ἐπιστεφῆς*, from the idea of fullness.

II.

This fragment is alluded to by Aristotle (Rhet. iii. 17) as containing words put into the mouth of Charon, a mechanic of Thasos. Nothing more is known of its connection.

LINE 1. Γόγεω : Gyges dethroned Candaules, and succeeded him as king of Lydia (v. Herod, i. 8-14). His wealth became proverbial.

2. ἔγλος : still refers to Γόγεω ; *desire to emulate him*. It is distinguished from φθίως as denoting a more noble passion.

3. In the scanning of this line, *ee* in both θεῶν and ἐπέω are drawn together by synizesis. The second foot in the verse is a tribrach. τυραννίδος : this is referred to as the earliest known usage of the word. These were the times in which it originated.

III.

LINE 1. τιθεῖν, inf. for imp. : *leave all to the gods*. The infinitive expresses less of command, but more of conviction and feeling than the imperative.

3. καὶ μάλ' εἶ, κ. τ. λ. : *and lay prostrate those who have been well established*.

5. πλανᾶται : subject is general. *One wanders in beggary, bewildered in mind*.

IV.

THE fragment is descriptive of the desirable military leader, written apparently with reference to some unworthy aspirant.

LINE 2. γάθρον : *exulting in*. ἐπεφυρμένον : from ἐποφύρω.

3, 4. περὶ κνήμας . . . βουκόες : *bow-legged*.

57

V.

LINE 2. ἀλέξω = ἀλέξου. δυσμενῶν, connect with ἐναντίον : *presenting a bold front against the enemy*.

3. δοκοῖσιν : *spears*.

6. χαρτοῖσιν . . . κακοῖσιν : (G. 188, 1; H. 611, a).

7. γίνωσκες, κ. τ. λ. : *recognize the conditions in which men are placed*.

VI.

LINE 1. *Nothing can be unexpected nor be declared impossib'e*. It is suggested that this fragment may be intended to convey the words of Lycambes in his annoyance over the attacks of Archilochus. It is so alluded to by Aristotle, Rhet. III. 17.

4. λάμπωντες: this verse uses irregularly a spondee in the third 57
foot.

5. ἐκ τοῦ: sc. χρόνου.

6. ἐμῶν: gen. part. with *μηδὲς*, *let no one ever wonder at what he sees.*

VII.

LINE 1. Ἐνυάλιος: a god whose attributes were nearly identical with those of Ἄρης, and who was often confounded with him.

2. καὶ: used as correlative with *μήν*.

VIII.

LINE 1. παρσίος: Archilochus would have received from his father both wealth and position. It was his own unfortunate temper which stood in the way of his happiness.

IX.

LINE 1. sc. *τοῖ*. *μάζα*: a cheap barley-cake, a common form of 53
food for the lower classes. *μεμαχμίνῃ*: Aristophanes plays (Eq. 55)
upon the similarity of this word to *μεμαχημένος*: there is perhaps the
same thought here.

X.

LINE 1. The *κόθον* seems to have been a broad-bottomed earthen mug or cup, especially popular with soldiers and sailors. *σάματα*:
benches.

3. ἄγρε: *take, draw*.

XI.

IN a conflict with the Sali, a Thracian people, the poet confesses that he abandoned his shield, and fled to save his life. The frankness of the confession is especially characteristic of Archilochus (see Historical Introduction). We might almost conclude that this sort of conduct became fashionable among poets, as Alcaeus and Horace each make a similar confession.

LINE 2. οὐκ ἔθελον: *against my will*, i.e. as being hard-pressed.

3. θανάτου τίλος: poetic for *θάνατον*.

4. ἔπέρε: *let it go*. This verb is often thus used in the imperative in expressions of impatience.

XII.

PAGE

THE Pericles who is addressed in the poem, of which we have here 58 only three short fragments, seems to have been a citizen of Paros. The poem is a lamentation over fellow-citizens and friends who had perished at sea, and an exhortation to patience as the only solace.

LINE 2. *μαρμόμενος* : *bewailing*. *θαλίης* : *in feasts*. *οὐδὲ* : following *οὐτε* is unusual, but it gives special emphasis to the second member of the clause (H. 859, a). *πόλις* : the city at large, the state, in contradistinction to (*ῥις ἀστῶν*) any individual citizen.

3. *τοῖους*, κ. τ. λ. : *for the wave of the loud-resounding sea has rolled over those so bound to us, and our breasts are swollen with grief*.

6. *ἔτι* : join with verb.

7. *ἄλλοτε*, κ. τ. λ. : *sometimes one, sometimes another, meets with such sorrow*. *τόδε* might be taken as referring directly to *κῆμα*, though with a more general meaning.

10. *ἀποσείμενοι* : connect with *τήλητε* : *endure to put aside*.

XIII.

Κρύπτωμεν : exhortation to bury the dead which are washed 59 ashore (*Ποσειδάωνος* . . . *δῶρα*).

XIV.

LINE 2. *ἐπείων* : *attending*.

SIMONIDES OF AMORGOS.

I.

THE subject is the vast variety of dangers which threaten men. We can find here something of that same phase of thought which led to those grand portrayals of fate which we meet in the later tragedy.

LINE 1. *τῆλος* : *destiny*.

2. *ὅπη θέλει* : *as he will*; the indicative points to the existing condition in which he has actually arranged them.

4. *ἂν δὲ* : equivalent to *ὥς δὲ*. This meaning for the relative is not unusual.

6. ἐπιτιθεῖη: *confidence*.

7. It is always the hope that the future will bring what is desired.

9. οἰδὲς ὅστις οὐ: *everybody*.

12. ἔκηται: the subjunctive contains as usual something of an expression of probability; the object may be gained, but too late for enjoyment.

14. Ἄϊδης: the god of the lower world; later the euphemistic name Πλούτων (wealth-giver) was preferred. ἐπὶ χθονός: notice the idea of permanence expressed by ἐπὶ with gen. He sends them and keeps them there.

18. δυστήνη: *abominable*. The human mind revolts from such an end, and it is universally regarded as accursed.

20. οὔτω, κ. τ. λ.: *no lot is free from evil*.

21. κήρες: *fates*. Always as evil, generally as bringing violent death.

22. ἐστίν: takes singular from neuter πῆματα, its nearest subject.

23. οὐκ ἂν . . . ἐρῶμεν: *we would not be absorbed in (in love with) our misfortunes, nor be tormented by having our minds upon our woes*.

24. ἔχοντες: the compound verb ἐπέχω is more common in this sense, being used with δίδουσαν, γράμην, νοῦν, or alone.

II.

THIS piece is to be especially valued for the glimpses of ancient life which are given in it, especially as it evidently refers to people of the middle class, of whom it is most interesting to know, and most difficult to obtain information. It is a somewhat comical composition, arranging women in various classes according to their alleged origin. Thus Zeus is supposed to have formed them from swine, from foxes, from dogs, and from other sources, according to the character which is to be found in each. The piece is composed with considerable humor, and we must beware of interpreting into it a bitterness which is foreign to it, as well as of mixing modern associations with the types which are used.

LINE 1. Χρηὶς: *of a variable nature*. The adverb is used as an indeclinable adjective.

2. τὰ πρῶτα: *in the beginning*.

3. τῇ: the dative depends on κέτται: *with whom all things lie disordered about the house, covered with filth*.

6. κομπήσων: the use of the plural intensifies the expression: as we say, quantities of dirt. πάλιν: *fattens herself*. The word

carries with it important moral associations, she grows coarse and 60
wanton.

7. ἀλιτρῆς : *crafty*. It combines the idea both of cunning and of wickedness. ἔθηκε = ἐποίησε or ἐποίησατο.

8. κακῶν . . . τῶν ἀμεινόνων : depend upon σέθεν.

61

10. *The one of these (i.e. the good) she calls evil, and the other she calls good.* εἶπε : gnomic aorist (G. 205, 2 ; H. 707).

11. ὁργὴν δ' , κ. τ. λ. : *at one time she has one humor ; at another, another.*

12. τὴν δ' : sc. θεὸς ἔθηκε. αὐτομήτορα : *the very mother over again* (her mother's own child). The dog was the symbol of shameless meddlesomeness.

15. λελικεν : gnomic perf. with present signification (G. 205, 3). ἦν καὶ μηδὲν' , κ. τ. λ. : *even though she sees not a single soul.*

18. οὐδ' ἂν μαλίσχως μυθεύμενος : *nor by soft words would he check her.* The verb παύσειε is to be supplied.

20. *But without cessation she keeps up an uncontrollable howling.* It will be noticed here, as throughout the whole piece, that women are not represented as kept in strict seclusion, but they take part with considerable freedom in social life.

22. παρὼν : *stupid*. The earthy origin suggests mental heaviness.

24. *Only one kind of work does she understand, and that is how to eat.*

25, 26. She does not know enough even to come to the fire when it is cold.

27. τὴν δ' ἐκ , κ. τ. λ. : *and one God made from the sea ; she thinks two ways in her mind.*

32. τὴν : sc. ημέραν. ἀνεκτὸς , κ. τ. λ. : *she is unendurable, even to the sight, nor can you approach her.* The infinitives depend upon ἀνεκτός.

35, 36. *She becomes rude and hateful to all alike, both friends and foes.*

38. ἀπήμων : *unharmful*.

62

41. ταύτη instead of οὕτω, corresponding to ὥσπερ.

42. ἀλλοίην : sometimes one, sometimes another ; *variables*.

43. ὄνου : the ass is the subject of as many proverbs in Greek as in other languages. It symbolized stupidity, clumsiness, and obstinacy ; sometimes even brutality.

44-46. ἡ σὶν τ' ἀνάγκη , κ. τ. λ. : *who from necessity and with rebukes only with difficulty contents herself with every thing, and works out what is pleasing (i.e. to her husband).*

45. *ὄν* for *οὐν*. *πρὸς* *ἔστε*: the omission of the augment is most 62
unusual in Ionic poetry.

46. *τότε*: *meanwhile*.

47. *προνίξ, προήμερ*: *by night and by day; always*.

49. *ὅτιν᾽* = *ὅτινα οὐ*: *any whatsoever*.

51. *ἐπήμερον*: Ionic for *ἐπίμερον*.

56. *ἄθυστα*: *unconsecrated*, as the sacrifice was preliminary to the 62
feast.

57. *ἔπος*: suggestive of pride and display.

58. *ἡ δοῦλε*: *she turns her back upon servile work and toil*.

59. *μύλης*: the hand-mill was an indispensable article of furniture
in the ancient household, and it fell to the women to work it, though
in the more wealthy establishments the duty was transferred to slaves
(cf. Od. VII. 104, XX. 105-109; Matt. XXIV. 41). It is evidently
a simple state of society which Simonides presents to us.

62. *ἀνάγκη, κ. τ. λ.*: *she makes her husband show her favor even
against his will*.

63. *ἄνω*: join with *λοῦσαι*.

64. *ἄνω, ἄλλοτε* *πῶς*: *again and again*. Usually the Greeks bathed
before the principal meal of the day. For her the ordinary washings
were not enough.

65. *βαβίαι*: *thick*. The Ionians, both men and women, seem to 63
have worn their hair long, and the latter decked it with head-dresses,
adorned with colors and pieces of metal. Flowers were for special
festal occasions.

68. *τῷ . . . ἔχοντι*: *her husband*.

69. *τέρανος*: *a sovereign*. *τέρανος* was the title of the rulers who
gained absolute power in the Greek states through the dissensions
between the nobles and the people, generally by alliance with the
democratic elements. The *βασιλεύς* had hereditary power.

70. *δωρε*: *who is dazzled in mind by such attractions*.

71. *πιθήκον*: noted both for its ugliness and trickery. *τοῦτο*
refers to *τῇ*, but takes the gender of the predicate *μακρόν*. It is natu-
rally somewhat contemptuous.

76. *ἄπυγος, ἀντόκυλος*: *with no figure, mere skin and bones*.

79. *οὐδέ οἱ γέλωτος μέλει*: *nor does she care for laughter*.

80. *εἰ τίνα ἔρδαν*: *to be of advantage to any one*. *ἀλλὰ τοῦτο*
ἔρῃ: *but she looks out for this*.

81. *τοῦτο*, contrary to ordinary usage, refers to what follows.

83. *τῇν τις, κ. τ. λ.*: *any one is fortunate who gets this one*.

85. *θάλλα, κ. τ. λ.*: *the means of life abound, and grow larger*

through her diligence. θάλλει carries with it the idea of rich and flourishing abundance. 63

86. φάη : *loving.*

89. ἀμφιδέσπομεν : gnomic perfect, as if pointing to a recognized instance. The poem might well have closed at this point, as these last ten lines both in their sentiments and in their general style and expression are far superior to all the rest. It has indeed been suggested that the remainder really belongs to another composition. (See Mure. Literature of Ancient Greece, Vol. III. p. 182.)

95. They are intended for evil, and will continue to be for evil. 64

99. οὐ γάρ, κ. τ. λ. : *for never does one pass with good cheer through the whole day, whoever is united with a woman.*

101. οὐδ' αἰψά : *with difficulty, scarcely.*

104. μοῖραν . . . χάριν : adv. acc. χάρις was originally used in this way, or in apposition to the sentence, and so gradually assumed nearly the province of a preposition. μοῖρα imitates the construction of χάρις. Translate, *by the gift of God or the favor of man.*

105. εἰροθῶρα : *finding some cause for blame she equips herself for strife.*

110. κεκηνός : from χαίρω : as sign of freedom from suspicion. *When the man suspects nothing.* The sentence is unfinished, the aposiopesis allowing imagination to suggest the evil. *The neighbors exult seeing how he also is deceived.*

112. τὴν ἑν : *his own.*

117. ἔξ οὗτε : sc. χρόνου : *from the time when.*

118. γυναικὶς : i.e. Helen, referring to the Trojan war.

SAPPHO.

THE dialectic peculiarities of Sappho and Alcaeus will receive brief notice as they occur. For the sake, however, of giving a more complete idea of their language, we insert the following table, pointing out the more prominent variations of the Aeolic dialect. Some of these interchanges are but rarely found, and the consonants are naturally more fixed than the vowels.

VOWELS.		CONSONANTS.	
Attic.	Aeolic.	Attic.	Aeolic.
α.	αι.	β.	γ.
ᾱ.	ο, υ.	γ.	δ.
αι.	ζ, especially before a vowel.	δ.	ζ, β, λ.
ε.	ε, ο.	ζ.	σσ, ττ.
α.	οι, η, αι. ε before a liquid, which is then doubled. ε.	θ.	τ, φ.
ι.	ε, η.	λ.	ρ.
η.	α, αι.	μ.	π.
ο.	α, υ, ου.	π.	κ.
οι.	α.	σ.	τ, δ, ρ, ψ.
ου.	ευ, ω, οι.	τ.	π.
υ.	ο, ου.	φ.	π.
ω.	υ.	χ.	κ.

In the aorist participle, α frequently becomes αι; and ου changes to οι in contractions resulting from dropping ν. Accusatives take the ending αις and οις, αισι and οισι being used for the dative. Noticeable, also, is a fondness for doubling σ and μ, and for the use of the smooth breathing. When ν follows a long vowel or diphthong, this is shortened and ν is doubled.

I. ODE TO APHRODITE.

PAGE

LINE 1. Ποικιλόθρον': suggested, probably, by her throne in the 68 temple at Mytilene.

2. δολόπλοκε: *weaving wiles*; the adj. is peculiar to this passage.

3. ἄσπαισι, from ἄσπῃ: *distress*. *δνίαισι* = *ἀνίαισι*.

4. ὄμνον: notice accent. The Aeolic dialect tended to throw the accent back in words of two or more syllables, confining the accented ultima to prepositions and conjunctions.

5. τυῖδε (for τῇδε) here = *δεῦρο*. *πότε* = *πότε*. *κάτερωτα* (for *καί ἐτέρωθι*): *at any other time*.

6. αὔδω: gen. (for αὐδοῖς) from αὔδω = αὐδή. *δαῖσα* = *δαῖσα*. *πῆλυ* = *τηλόσε*.

7. ἔκλυες: *you attended to my call*. *λίποισα* = *λιποῖσα*.

11. ὠράνω: for οὐρανοῦ.

12. μέσσω: for μέσου.

13. τό = *τό*.

14. μεδιόσαισι, from μεδιάω: for μεῖδω.

15. ἤρε': for ἤρεο = ἤρου. *δηῖτε* = *δή αἶσα*. *κῆτε*: *and why*. 69

16. κάλλημι: Aeol. for καλέω.

18. τίνα . . . Πάθω: *what agent of persuasion?*

19. καίς: iota not subscribed for καί. Notice the sudden change from 1st to 2d person, and the air of ease and flexibility thus imparted to the style.

20. Ψάπφο: Aeol. for Σαπφοῖ. *ἔδικη* = *ἔδικε*.

21. καί γάρ αἰ, κ. τ. λ.: *and I will bring aid, for if she flees thee, she shall soon repent*.

23. φῶα: notice Aeolic recessive accent.

24. κενὴ ἐθέλωσα: *even though against her will*.

26. μεριμνῶν: Aeol. gen. plur.

27. ἡμάρτα: Aeol. for ἡμάρται, as Aeolic forms in general substitute *εpp* for *ειφ* in the middle of a word.

28. ἔσσο = *ἔσθι*.

II. ADDRESS TO A BELOVED MAIDEN.

This poem is translated by Catullus.

LINE 1. κῆρος = κείνος: it is to be taken in a general, rather than a particular, sense. *Any one*, yet it is used as if with a definite application, as the relative clause has the indicative. *ὕψος θέλων*: *happy as the gods*.

2. ἔμμεν = εἶναι. ἄνηρ = ὁ ἄνθρωπος.

3. ἱζάναι: the Aeolic generally preferred the smooth breathing, or the digamma, in place of the rough. φωνέσας and γελάσας, gen. sing. as if from μι-forms.

5. τό: dem. *This causes my heart to flutter.*

7. εἶδον = εἶδον: υ arises from the digamma (ιδ = Lat. vid i.e. video). The aorist form is used with a gnomic sense, to represent a general truth by a particular instance. βροχίως = βραχέως. Translate, *Forthwith when I look upon thee, not a sound any longer escapes me.*

8. εἶκε = ἤκει.

9. καμ . . . ἔαγε, from κατάγνυμι: *was silenced.*

10. ὑπαδερόμακον = ὑποδερόμακον.

11. ἔπτα = ἑπτα. ὄρημ = ὄρω. ἐπιφρόμβεσι: 3d plur. Acol.

13. ὕρω: fem. in Aeol.

14. χλωροτέρα: *I turn paler than the withered grass.*

70

15. τεθάρκη = τεθνηκέναι. ὀλίγω 'πιδέσθην: Aeol. inf. The verb appears otherwise in mid. ἐπιδύομαι. It is here equivalent to the Attic ὀλίγου δεῖν. Many authorities read here 'πιδέσθην (fut.), which is the form given by Liddell and Scott, but Bergk reads as we have given it. So also Hartung.

16. ἄλλα, i.e. ἡλέθ = demens (Bergk).

17. τολματόν = τολμητόν.

III.

LINE 2. ἀποκρύπτουσι = ἀποκρύπτουσι.

4. ἀργυρία: feminine, as the thought of σελάνα still remains in the mind.

IV.

LINE 1. ψύχρον = τὸ ψύχος; coolness. ὕδων: from a form ὕσδος for ὕδος = ὕδω.

V.

LINE 1. Κέπρι: a popular name for Aphrodite, because her worship was first established in Cyprus, and this island was considered her favorite abode.

3. συμμηγμένον: *joined with.*

VI.

PAGE

THIS is the reply of Sappho to the address of Alcaeus (Alcaeus V). 70

LINE 1. ἦχες = εἶχες.

2. ἐκίνα: if your tongue did not feel impelled to speak some evil.

4. ἀλλ' ὅλεις: but you would have spoken out your honorable thought.

IX.

LINE 1. φέρας: thou bringest.

71

2. αἶψα = ἡώς.

This selection is imitated by Byron (Don Juan, Canto III. cvii.).

ALCAEUS.

I.

DESCRIPTION of his hall ornamented with armor.

LINE 1. πᾶσα, κ. τ. λ.: all the house is adorned in honor of Arce.

2. κυνίασι = κυνέαισι. κατᾶν = καθ' ὧν. ἱππιοι λόφοι: the ancient helmet was surmounted by a crest, formed usually of horse-hair, which added greatly to the imposing appearance of the warrior. cf. Il. III. 337, δεινὸν δὲ λόφος καθύπερθεν ἔειπεν.

3. πασσάλοις: Aeol. acc.

4. κρύπτουσιν = κρύπτουσιν: and shining greaves of bronze, hanging over pegs, conceal them from sight. κνάμιδες shortens its penult contrary to its usual quantity. ἰσχυροῦ = ἰσχυροῦ. βέλεις = βέλει.

5. κατ': connect with βεβλήμεναι.

6. Χαλκιδεῖαι: Chalcis, in Euboea, received its name from the copper mines in its vicinity. According to a very old tradition among the Greeks, copper was first discovered there. σπάθαι: swords.

7. ἔργον: war.

II.

THE perils of the state depicted under the figure of a storm-tossed ship.

LINE 1. ἀσυνέτημ = ἀσυνετώ: *I do not understand.* στάσιν: 73
the condition.

2. τὸ μὲν . . . τὸ δέ: *in part from this side, . . . in part from that.*

3. ἔμμε = ἡμεῖς.

5. μοχθεῦντες . . . μάλα: *sore distressed.*

6. περ . . . ἔχει, tmesis, = ὑπερέχει; *already the water rises above the mast-stay.*

7. λαῖφος: *soil.* πᾶς: *Asah for πᾶν.* ζάβηλον = διδάβηλον: *rent.*

8. λάκιδες: *supply eloin.*

9. χόλαισι = χαλῶσι: *fail.*

III.

1. μεθύσθην = μεθύσθηναι. πρὸς βίαν: *with force, i.e. with a will.*

2. Μύρσιλος: the στασιωτικά of Alcaeus were all directed against his political opponents, whom he branded as usurping, or attempting to usurp, tyrannical power. Μυσῆλαια was one of these leaders of the opposite, or popular, faction.

IV.

ANTIMENIDAS, to whom this poem is written, was the brother of Alcaeus, who, after being expelled from his native land, entered the service of the king of Babylon. In recognition of his valor Antimenidas there received the sword with ivory hilt inlaid with gold alluded to in this fragment. According to the received dates, it would seem that the Babylonian king must have been the distinguished Nebuchadnezzar.

LINE 1. ἑλεφαντίναν, κ. τ. λ.: works of art in gold and ivory became afterward exceedingly popular among the Greeks. This sword would, of course, be taken as a special prize from the wealth of the East. The passage, therefore, illustrates the early admiration for this kind of work.

4. συμμάχος takes the Aeolic recessive accent. βύσσω, sc. εὐρύθω.

6. μίαν, sc. παλαιστῶν: *lacking only a single palm of five cubits.*

V.

THE address of Alcaeus to Sappho, to which Sappho VI. is the reply.

VI.

PAGE

THE fragments which follow seem to have belonged to the class of 73 odes known as σκόλια. They were informal banquet songs, paroemia (παροιμία), originally extemporized in succession by the feasting poets, and deriving their name, perhaps, from the freedom and irregularities allowed in the versification. The ode from which this fragment is taken was imitated by Horace (Car. I. 9).

LINE 1. *ἔα*: we see how the more common impersonal use of this 74 verb arose from the omission, in later Greek, of the subject which is here expressed. *δράνω* = *οὐρανοῦ*.

3. *κάβαλλε* = *κατάβαλε*: Horace renders, *frigus dissolve. ἐπὶ τίθας*: *heaping up*.

4. *ἐν δὲ κίρνας* = *ἐγκίρνας δέ*.

6. *ἱσοάμενος*: I have written thus with Hartung rather than leave the line imperfect, as does Bergk: "*having prepared soft wool (a cushion) for the head.*" *γνόφαλλον* = *γνάφαλλον* or *κνάφαλλον*.

VII.

LINE 1. *ἐπιτρέπην*, Aeol. inf. for *ἐπιτρέπων*. *ἄμυν* (the recessive accent is Aeolic), object of *ἐπιτρέπην*.

2. *προκόφομεν*, κ. τ. λ.: *for we gain no advantage by troubling ourselves. ἀνήμενοι*, from *ἀσάω*.

3. *Βύκχι* = *βάκχε*.

4. *μεθύσθην* = *μεθύσθηναι*.

VIII.

LINE 1. *ἀνήτω*: gen. from *ἀνητον* = *ἀνητον*. *δέραισιν*: from *δέρω*.

2. *πυρέτω* = *πυριέτω*. *πλέκταις* = *πλέκται*.

3. *τῷ* = *τοῦ*.

IX.

THE weakness of the state in enduring Pittacus.

LINE 2. *ἀχόλω* = *ἀχόλου*: *meek, submissive*.

3. *ἄλλας*: *with one accord*.

X.

LINE 1. *λύχνον*: it was a violation of orderly habits to drink in the middle of the day. *δάκτυλος ἡμέρα*: "*the day is but a finger's breadth*." The *δάκτυλος* was the shortest Greek measure of length.

2. καὶ δ' ἄρα, κ. τ. λ.: *distribute the generous, highly-wrought cups, dear youth.* ἀτὰρ: the true reading is a mere matter of conjecture, and the editors differ widely. If this reading of Buchholz is correct, the α must be shortened from ἀτῆς.

3. Σημέλας: Semele was daughter of Cadmus, and mother of Dionysus. λαθικάρδεια, from λαθικηδής: *vanishing care.*

4. κίρνωις = κίρνω. ἓνα καὶ δύο: one part wine and two of water. To drink the mixture as strong even as half and half was considered injurious among the Greeks.

5. πλέαις = πλέας. κεφάλας: rim of the cup. ἀ' ἐτέρη: *let one cup crowd close upon another.* 75

XI.

Cf. Hor. Car. I. 18.

ANACREON.

THE first fragment is a prayer to Artemis, and perhaps the two following belong to the same hymn.

I.

LINE 2. ξανθή: *fair-haired.* The light auburn, or golden hair, 76 from its rarity in the South, was highly esteemed as an especial element of beauty.

4. ἐπὶ: notice the force of the dative with the prep., as signifying rest following the motion. Ἀηθαίου: a river, in Asia Minor, flowing by Magnesia, and emptying into the Maeander. Hartung reads ἐκ . . . ἔγκατορᾶς, arguing that Anacreon had no connection with this region and that the reference is to a favorite resort of the goddess. There are difficulties with either view of the case, but we assuredly know too little of the details of Anacreon's life to say positively where he may, or may not, have been. So I have not rejected the reading of Bergk.

6. ἐγκαθόρα . . . χαίρουσα: *graciously regard.*

8. ποιμαίνεις: *govern, or rule over.* Compare the ποιμήν λαῶν of Homer.

II.

PRAYER to Dionysus for the favor of Kleobulus.

LINE 1. ἀναξ: by crasis for ὁ ἀναξ.

2. δαμάλης: Anacreon emphasizes, throughout, the power, rather than the sportiveness, of Love.

3. πορφυρή: the word is older than the Greek use of the color which it afterwards came to represent. Its early meaning seems to have been associated with the dark gleaming of the rolling sea. It came gradually to be used of brighter colors, and even of the rainbow; we may render it *rosy*, or *radiant*.

4. ἐπιστρέφει: (lit. *turn*) but *thou art wandering*.

7. δέ: Buchholz suggests that δέ emphasizes ἐπακούειν, as used imperatively; it seems, however, also to emphasize κεχαρισμένης: but *if the prayer is accepted, grant it*.

9. γένει: Ionic for γένου; cf. Δέτνυσε for Διόνυσε, and Κλευβούλῳ 77 for Κλεοβούλῳ.

11. δέχεσθαι: depends on σύμβουλος . . . γένει.

III.

NOTICE the change of cases in the proper name.

IV.

LINE 1. παρθένιον βλέπων: *with maiden's glance*.

2. οὐ κίεας: *art not moved*.

V.

LINE 1. Σφαίρῃ: The playing at ball together seems to be used as symbolical of love. The expression, therefore, "Eros challenges me to join in play," signifies drawing together in love. δεῖτε = *δὴ αὖτε*.

3. νήνι: poetic Ionic for νένιδι; the dative depends upon συμπαίξω. ποικιλοστυμβάλῳ = ποικιλοσανδάλῳ: an Aeolic form.

5. εὐκτίσων = the Homeric εὐκτίμενος: *well built*; applied, as here, to an island, the idea is, *filled with beautiful buildings*.

7. λευκή: *gray*.

8. ἄλλην; sc. κόμην. πρὸς δ' ἄλλην τινά = πρὸς δ' ἄλλου τινὸς κόμην.

VI.

LINE 4. γηράλαιοι: read as three syllables.

7. ἀνασταλίξω: *I weep*.

10. ἀργαλή: three syllables.

11. καὶ γὰρ ἐτοίμον: *for it is certain*.

12. μὴ ἀναβήναι: synzezeis (G. 10; H. 69).

VII.

PAGE

THE antiquity of this poem as really belonging to Anacreon is 78 argued from the conception of Eros being more like that of the early ages. In later times, from about the age of Alexander the Great, he is represented usually as a wanton, playful boy.

VIII.

LINE 3. *πρωτῶς*: originally to drink before; then, "to drink to one's health," or to challenge one in drinking, as they passed the cup from one to another. The Germans use the word *vortrinken* with the same significance.

6. *ἀναβασσασαίω* = *ἀναβαλκεύω*: to rage.

7-10. *μηκέτι . . . μελετῶμεν*: the imitation by Horace (I. 27, 2) will be at once remembered.

9. *Σκυθικὴν*: the Scythians and Thracians were proverbial for the wildness of their revels.

11. *ἐπρωτινότες*: drinking with moderation.

ANACREONTEA.

I.

LINE 2. *Ἀνακρέων*: nom. for voc.

9. *μᾶλλον*: supply *τοσοῦτον*, corresponding to *δωρ*; with *δωρ* sup- 79 ply *μᾶλλον* again. *γέροντι*: The *γέρων* was not in the most extreme old age, when he would be called *πρεσβύτερος*, but above fifty, or thereabouts, so as to be past the pleasures of youth.

11. *Μοῖρα* was originally goddess of fate, good or evil; then of evil lot; so pre-eminently of death; so *τὰ Μοῖρας* = *θάνατος*.

II.

LINE 1. *τὰ Γόγγω*: Gyges was the founder of the royal line of the Mermnadae in Lydia; his riches were proverbial (cf. Herod. I. 14). The use of the neuter article with the gen. gives a very indefinite force. *εω* in *Γόγγω* are drawn together by synizesis.

3. *ζήλος*: properly differs from *φθόνος* as representing a worthy 80 and noble desire.

6. *ἐπήνην*: properly the mustache, or rather the soft down which first appears upon the upper lip of the youth. Salves and ointments and garlands were always, among the Greeks and Romans, favorite accompaniments of feasting.

11. *ὥς*: *as long as*.

14. *νοῦσος* in ancient poetry was always an evil of divine sending, and the word carries with it, especially here as personified, much of this meaning.

III.

LINE 1. *θεός*: acc. after a verb implied, i.e. *δυναμι*, or one of similar meaning. *σός*: ethical dative (G. 184, 3, N. 5; H. 599, 3).

4. *Ἀλκμαίων* killed his mother, Eriphyle, and became mad, being persecuted by the Erinyes.

5. *χῶ* = *καὶ ὁ*. *Ἰωνιδίως*: the adj. seems to be used to suggest the swift flight of Orestes from the furies.

10. *φαίνει* *Ἡρακλῆς*: notice the neglect to aspirate *τ*. There are several peculiarities thus to be noticed in these songs. Heracles, smitten with madness by Hera, slew with the bow of Iphitus his wife Megara and her children.

11. *κλονών* is to be taken as governing the acc. with a sense similar to that of *κράδαινον*, for while it is not unprecedented for *μαίνομαι* to govern the acc. it would be too unnatural here.

13. *Αἴας*, smitten with madness in his jealousy at losing the armor of Achilles, finally slew himself with the sword which Hector presented to him. 81

14. *μετ' ἀσπίδος κράδαινον*: the shield of Ajax was especially celebrated (cf. *Iliad* VII. 219).

IV.

LINE 1. *σός*: the dat. of person with *νομῶ* is much less usual than the acc.

3. *ταρσά*: *soles*; properly, from the form of the wicker crate, something broad and flat; so the flat extended wing.

6. Tereus was a king of the Thracians. He cut out the tongue of Philomela (who afterwards became, according to different accounts, a nightingale or a swallow), in order that she might not be able to betray his crime against her sister.

7. *καίρος*: the famous *Tereus*. *ἐκθάρσιν*: properly used of harvesting; here to *cut out*.

V.

PAGE

LINE 1. Ἐρωτα κήρινον : refers to waxen images, which were sold largely among the poorer classes, who could not afford works of art of more costly material. Golden statuettes of Eros were popular among the wealthy.

2. ἐπάλαι : imp. of attempted action (G. 200, N. 2 ; H. 702).

4. πένου : gen. of price.

7. λῆς : The old verb λᾶω is found only in this present form, λῶ, etc., which is Doric for θελω.

8. ἄν : (G. 217, N. 1 ; H. 741). An imperative of a verb of hearing, or of similar idea, is to be supplied before ὅπως ἄν.

9. καροτέχνας = κηροτέχνης.

15. πύρωσον : *inflammare with love*.

16. τακῆσι : fut. pass. from τήκω. κατά can be joined with it and φλογός be considered a gen. of cause.

VI.

LINE 1. Κυβήβην : The mother goddess Rhea, though at length a unified conception, had many names (cf. Aesch. Prom. 1. 210) ; among these is Κυβήβη, possibly a modified form from the same root as Κυβέλη, more likely a distinct name. Κυβήβην is object of βοῶντα.

2. Ἄττιν : the first priest of Cybele ; from his time onward her priests were all eunuchs.

5. Κλάρος was a town in Ionia where was a spring sacred to Apollo, of which the priests drank to become inspired ; hence λάλων, *giving power of speech*. Κλάρου and Φοίβου can both be taken as connected with ὄχθαις.

VII.

LINE 2. ἐπειθε : imp. of attempted action (G. 200, N. 2 ; H. 702). 83

4. ἀβουλον ; inconsiderate in courting such an adversary.

7. μάχη : προκαλέομαι is used quite as naturally with an inf., not unfrequently also with a noun and prep. ; the simple dat., however, is not unusual in poetry. προκαλεῖσθαι : *to challenge*.

10. The equipment of the Homeric hero is followed throughout, the breastplate, the two spears, and the shield of ox-hide (cf. the description of the shield of Ajax, Il. VII. 220).

14. εἰς : the ordinary aspiration is omitted.

15. εἰς : expresses purpose ; "he sent himself for a weapon."

16. καρδίας: μένος governs the gen. from its partitive signification, being equivalent in meaning to *ἐν μένῳ*. 83
 17. Ὀλοσεν: *destroyed*.
 19. βάλωμεν: deliberative subjunctive (G. 256; H. 720, c).
 20. μάχης (personified): "*when the battle already holds me conquered within.*"

VIII.

- LINE 2. καταπεῖν: to declare; so *to number*.
 3. οἶδας: Ion. and Doric for οἶσθα.
 6. ποῶ: shortened form for ποῶ.
 10. Κορίνθου: the Acrocorinthus was consecrated to Aphrodite, 84
 and the city was universally celebrated for the attractions of love and beauty by which it tempted strangers.
 12. Ἀχαιῆς, κ. τ. λ.: it is all my native land wherever there are beautiful women.
 14. τίθαι: observe the continued action implied in the present.
 Δεσβίους: sc. ἔρωτας.
 15. καὶ μέχρι: *and reaching even as far as*.
 16. The inhabitants of Caria were a mixed race; so Caria and Rhodes are taken to represent the very frontiers of Greece.
 18. τί φής: the speaker is interrupted by the wondering λογιστής.
 ἐκρηγνός: a word whose meaning is hardly fixed; the idea is that of being astonished: *are you overwhelmed?*
 19. Σύρου: both Syria and Canopus on the Nile were famous for their vicious allurements.
 20. πόθους: *loves*.
 21. παντ' ἔχουσας: *rich in all possessions*.
 23. ἐποργίζῃ: *revels*. πόλεσσω would more regularly have *ἐν*.
 25. Γαδαίρων: later Gades. Spain on the one side, and India on the other, are taken as the limits of the known world.
 26. Βακτρίων: a people of Central Asia, north of the Hindoo Koosh mountains; modern Bokhara.

IX.

- LINE 2. περῶσαι: from περδωμαι for πορδωμαι.
 3. μέρων: πρῶ, to send forth an odor, is used with a gen. of the source of the odor.
 5. ψεκάξας: *distill*. Used with μέρω, though the genitive is appropriate only to πρῶς. 85

6. Notice the position of **84**: properly it would be the second word in the clause; it can however be introduced later when the other words form a closely connected idea.

11. **Κυθήρη**: Aphrodite.

14. **νοσηύτρια**: has intensive force. *Am so serviceable*. Pigeons have been messengers through all historic time, while the character of the dove has made it a peculiarly appropriate bearer of love tokens.

18. It was peculiarly recognized in the ancient world that the highest and most fitting reward for the faithful slave was to restore to him his freedom.

21. **πέτασθαι**: from **πέταμαι** for **πέτομαι**.

22. **δρη**: sc. **καὶ δρη**.

30. **ἄν**: the use of **ἄν** with the future ind. was common in Homer, and among the earlier poets, but went out of ordinary use before the time of Attic Greek: it represented a shade of meaning between the simple fut. and the opt. with **ἄν** (G. 208, 2; H. 710, b).

37. **κορώνης**: gen. after the comp. **λαλίστέρων**. The crow has always been famous for his noise, as Hesiod speaks of **λακέρυζα κορώνη** (Op. 745).

X.

THE poet's charge to the painter how to represent his lady.

LINE 3. **Ῥοδίωνες**: the Rhodian artists became very distinguished, though their fame belongs to a later age than Anacreon himself. **κόλραι**: *master*.

4. **εἶπω**: (G. 232, 3; H. 757, 758).

8. **κηρός**: wax was largely used by the ancients in the preparation of their colours, especially so in later times in the encaustic process which came into general use after the time of Alexander. (For fuller information, cf. Smith's Dict. of Ant. art. **PICTURA**.) The particular method of painting referred to here can hardly be determined with positiveness, but is probably the encaustic.

9. **μύρου**: gen. of cause with **πνεύσας** (cf. IX. 3).

10. **δλης**: the picture being in profile, only one side appears in full: this is **δλη τραπεῖα**.

11. **πορφυραῖσι**: *dark* (cf. Anacreon II. 3, note).

15. **ἐχέτω**, κ. τ. λ.: *but let it* (i.e. **τὸ μεσθέρων**) *have, like herself, the arch of the eyebrows imperceptibly mingling*.

18. **ἔνν**: *next*; correlative to **τὸ πρῶτον**, l. 6.

20, 21. **ἅμα . . . ἅμα**: *at once . . . and, or partly . . . partly*; the

δέ suggests an understood *μέν* in the preceding line, at once gleaming 86 like the glance of *γλαυκῶπις Ἀθήνη* and languishing like the tender Aphrodite. To represent this characteristic of the goddess of love, her statues have the lower eyelid drawn up a little over the eye.

24. *Peitho* is referred to by the poets as the daughter (*Sappho* 135, 87 Bergk) or the companion of *Aphrodite*.

25. *φῶμα*: *προκαλεῖσθαι* is used more commonly with a prep., *πρός* or *εἰς*; here, however, with simple acc.; in VII. 7 it appears with dat.

31. *σαρκῶν*: gen. part. The plural of this noun is generally used, especially by the earlier writers, as representing the different parts or muscles of the body.

32. *ἄλγχιον*: participle.

33. *ἄπῃα*: *it is enough, for I see her very self; soon even thou, O wax, will speak.*

XI.

LINE 2. *Βρομίον*: epithet of *Dionysus*, therefore = *ὄρου πτεῖν*; the infinitive is thus joined directly with *δίδωμι* to express purpose.

4. *προδοθείς*: lit. *betrayed*, here *exhausted*.

5. *ἑκείνου*: sc. *Βρομίου*.

6. *πυκνῶ* carries the double idea of entwining and crowning one's self. It is more common in these songs in the latter sense, referring to the person.

9. *τίνα σκεπάζω*: *how can I protect myself?*

10-15. *But it moves with softest branchlets its delicate foliage, while a flowing fountain of persuasion allures to him.*

15. *Παθοῦς*: gen. of connection, is nearly equivalent to an adjective, "*persuasive fountain.*" 88

XII.

THE meter is dimeter Ionic a minore. It has, however, a long syllable in place of the first two shorts (H. 925). The idea lying at the basis of the poem is peculiarly suggestive. Love is made obedient to beauty only through the higher power of the Muses. Only mental and moral endowments hold an abiding sway.

XIII.

LINE 2, 3. *πῖνα γῆν . . . πῖνα αἶρα*: that is, the moisture and vapors of the earth and air.

XIV.

PAGE

LINE 1. Ἡ Ταντάλου : Niobe, who was turned into stone upon Mt. Sipylus, in Lydia, originally belonging to Phrygia. 89

2. ὄχθαις : the later form was masculine ὄχθοι.

3, 4. καὶ Πανδίωνος : Procne, wife of Tereus, changed into a swallow.

5. εἴην : opt. of wish. It is the desire of the poet that he also might undergo a transformation.

8. φορῆς : φορέω differs from φέρω in having a frequentative sense, i.e. *that you might habitually wear*.

10. χρῶτα : the construction is apposition or attraction, the word representing the part taking the same case as the whole.

14. μάρμαρον : *necklace of pearls*.

XV.

LINE 1. λέγειν : *celebrate in poetry*. Ἀτρείδας : introduced as a standard epic subject.

3. ᾠή : Doric form for ᾠή. βάρβιτος : this instrument had properly a greater number of strings than the lyre, but here seems to be used as equivalent to λύρα. The word appears in these songs far more frequently than λύρα.

4. Ἔρωτα : ἵκει governs an acc. of effect. The construction starts from a cognate acc. ἡχεῖ θυμῶν.

9. ἔρωτας ἀντηφάνε : *sounded love songs in response*.

90

10. χαίρουτε, κ. τ. λ. : *we bid you farewell for the future*.

XVI.

LINE 1. κέρατα : ᾠ in Homer, later variable ; here long.

3. λαγωῖς : from λαγώς = λαγός.

4. χάσμα ἐδόντων : *gnawing jaws*.

5. τὸ νηκτόν : *the power of swimming*.

8. *For women it had nothing more*.

10. ἀπασάν : Doric contraction instead of -ᾶν.

12. *And one, by beauty, conquers both steel and fire*.

XVII.

LINE 2. ἐτησίη : *every year*. It has the force of an adverb.

5. Νεῖλον . . . Μίμφιν ; ἐπὶ goes with both nouns.

91

8. Πῖθος : the personified desire was constantly represented as the companion of Eros : the one is nearly equivalent to the other. 91

9. ἀμύν = ἐτι : *another is yet in the egg, and still another now half-hatched.*

13. Ἐρωτῖδαις : a sort of patronymic form from Ἔρως.

16. κύνουσιν : *bring forth.*

17. γίνηται : (G. 256 ; H. 720, c).

18, 19. *For I am not able, by shouting, to frighten away so many loves.* This meaning for ἐκβοάω is peculiar, but it seems the only fitting one.

XVIII.

LINE 1, 2. Θήβης . . . Φρυγῶν : subjects of Epic verse. The former was prominent as the birth-place of many heroic characters, as also for the wars of "the seven," and of the Epigoni, their descendants ; the latter is used, referring to the scenes of the Trojan war.

6. στρατός : the host of the beloved.

XIX.

LINE 1. Ὁ ἄνθρωπος, κ. τ. λ. : Hephaestus, whose favorite dwelling-place was the island of Lemnos. 92

5. ἔβαπτε : as savages poison their arrows.

8. ἐξ : coming from. It expresses a closely connected circumstance.

13. Ares takes the shaft, but, tortured by its effects, begs to be relieved. This, however, Eros refuses.

XX.

2. πόαις : for πόαις from πόα, properly grass, but used also for small plants.

3. σπορίσας : *reclining.* προπίνων : to drink to another, challenging him to drink in return. It was generally done by drinking first (πρό), then passing the cup along.

5. παπύρη : having papyrus cord for a girdle.

7, 8. *For, like the wheel of a chariot, life rolls swiftly on.*

9. ὁλόγη : agrees with κόνις.

10. δασύων λυθέντων : like the γυνὴ λελυτο of Homer.

11. λίθων : among the rites in honor of the dead was not merely crowning, but anointing the grave and monument.

12. χέαν : supply χοός. μάταια, adv. = μάτην.

13. ὥς : *while.*

XXI.

PAGE

LINE 3. **Βούρου** : Bootes, or Arcturus, is in immediate proximity 93
to the Great Bear. The idea then is : as it begins its decline.

5. **κίεται**, Ion. = **κείναι**.

6. **ἐπισταθείς** : *stopping*.

7. **ὄχῆας** : the door of the ancient house was variously equipped and ornamented ; for description see Smith's Dict. of Ant., art. JANUA. The knocking would be made with the metal rings upon the outside ; or might perhaps refer to the shaking of the fastenings, to which **ὄχης** would properly refer.

8. **θύρας** : the form was that of folding-doors.

9. **κατά** : connect with the verb.

12. **κἀσέληνον** = **καὶ δσέληνον**.

17. **ῥοσπῶ** : pres. to make the description vivid, **Lo. φέροντα** : 94
masc. as if *παῖδα*, preceded (cf. G. 138 ; N. 4 ; H. 523).

19. **ἰστίην** : Ionic for *ἑστίαν*.

20. **τε . . . τε** would be nearly equivalent to **μέν . . . δέ** ; by
a mixture of expressions, we find **τε . . . δέ**.

26. **βραχέισα** : participle.

28. **ἥπαρ** : *the liver*, taken as the seat of feeling.

31. **κέρας** : *my bow*. The Greek bow was made of horn (cf. Hom.
Il. IV. 110).

XXII.

LINE 2. **δενδρέων ἐπ' ἄκρων** : *on the tree-tops*.

4. **βασιλεὺς ὅπως** : *as if a king, or as happy as a king*.

7. **χάπρσα** = **καὶ ὀπόσα** : the meter of this line is quite transformed, 95
the two shorts are contracted, and the arsis of the foot is filled by two
shorts, thus : — ◡ ◡ ◡ — ◡ — ◡.

9. **ἀπὸ μηδενός** : instead of dat. of inst., *by no means doing harm*.
The cicadae were widely celebrated among the ancients, both in their
customs and in their songs. The sound of these insects was always
alluded to as particularly sweet ; the ancient Athenians wore golden
cicadae as emblematic that they were **αὐτόχθονες**, it being granted
that the insects were *γηγενείς*.

XXIII.

4. **παταχθείς** : *strung*.

13. **ἄ = ἦ**.

96

14. The repetition of **τὸ** makes it more prominent in the mind and
emphatic. Notice that the transitive and intransitive meanings of
πρόω are brought together : the former is unusual.

XXIV.

PAGE

LINE 3. ἐκατέρουν φυλάττων : *I should have kept continually watching him.* 96

4. ἂν θανεῖν ἐπέλθῃ : *if death should come suddenly upon me.*

11. προπέμπω : *send forth.*

16. τελεῖν : *to satisfy.*

SIMONIDES OF CEOS.

I.

LINE 2. ἀ = ἦ; a Doric form, though they are very few in the writings of Simonides. 98

3. *Their burial mound is an altar; in place of loud lamentation, there is continued remembrance, while the deep grief is their public praise.* The altars of the ancients, especially when they were prepared for unusual services in the open air, were frequently mounds of earth.

4. ἐντάφιος is appropriate to whatever belongs to the burial; it can be translated *winding-sheet*, though that will not express all the ideas which it suggests.

6. οἰκέταν : dweller; the idea is that they, in their sepulcher, give an unending abiding-place for Greek glory. *This sepulcher has received the glory of Greece to dwell there.*

7. μαρτυρεῖ : the object is the previous sentence.

9. κόσμον : *adornment.*

II.

THIS ode was written in honor of Scopas, the Thessalian tyrant, to celebrate his victory in the chariot race. It is peculiarly celebrated as being the poem with which is associated the story of the death of Scopas and his friends. The half of the song which, by its reference to the Dioscuri, roused the jealousy of the tyrant, has been lost. (See Smith's Dict. of Biog. art. SIMONIDES.) The morals of the poem are so peculiar that one can hardly fail to conjecture that it was arranged to fit its subject, though with something very like sarcasm in its suggestions. The theme is the impossibility of securing and maintaining goodness.

LINE 1. ἀλαθῶς = ἀληθῶς.

2. τετράγωνον, κ. τ. λ. : perfect in hand and foot and mind.

3. εἰδῶς, κ. τ. λ. : at least respecting the law which is for the advantage of the state.

5. τῶν γὰρ, κ. τ. λ. : for the race of fools is without end.

7. τοῖσι τε : relative. αἰσχρά : things disgracefully bad.

8. Nor is the saying of Pittacus held by me to be in harmony. νέμω is here used with the signification of νομίζω.

10. God alone would have this prerogative : it is impossible for a man not to be evil when overwhelming distress comes upon him.

11. ἀμάχανος is simply that which leaves no possible device open ; so inconceivable, immense, overwhelming.

12. πρᾶξις (= πράξας) εἰ : in prosperity.

13. εἰ : supply a verb for the condition from πρᾶξις.

14. τοῦτεπλεῖστον : "most continuously," or "to the greatest extent."

15-17. Therefore, through desire for that which cannot be, I will never devote my allotted period of life to an empty hope, which can gain no accomplishment, namely for a blameless man among all as many of us as enjoy the fruit of the spacious earth. διζήμαι is a word which in its origin properly denotes a doubting state of mind (δίζω) ; the meaning then becomes that of expectancy or desire.

16. ἀπρακτον may be used in the sense of, that for which nothing can be done, which cannot be accomplished ; or it may mean, that which does nothing, and so vain or idle.

18. ἐπὶ : connect with εὐρών : lighting upon, discovering.

19. ἐπαινήμι : Aeolic form for ἐπαινέω.

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III.

DANAE, with her infant child Perseus, was placed in a chest and cast into the sea by her father Acrisius, on account of an oracle which declared that the child would kill his grandfather. The ark floated to the island of Seriphos, where Danae and Perseus were rescued. The poem is the Lament of Danae.

LINE 1. λάρνακι : a word of some indefiniteness, used even for Deucalion's ark. It means commonly, however, a mere box. θαλαλά : highly wroughit, probably suggesting precious metals, though also used of wood.

2. λίμνα : waters.

3. ἤρπεν : cast down or overwhelmed ; this aorist is almost universally intransitive, but not so here.

101

4. φῶαν : as in Homer, denotes merely possession.
6. ἀντίς : used of quiet restful sleep. ἤτορι : used by Homer entirely in nom. or acc.
7. δούρατι : properly a stick of timber, a beam ; here used for the whole craft.
8. νυκτιλαμπῆ : it is better to connect this with δούρατι, a craft which only the night illumines ; some, however, render it with δυνάφω. σταλαίς : *sent out or borne along.*
9. βαθείαν : referring to the luxuriant beauty of the hair. The suggestion comes by tradition that at the time of his exposure Perseus was already three or four years old.
- 10, 11. κύματος . . . φθόγγων : gen. with ἀλέγεις (G. 171, 2 ; H. 576).
12. πρόσωπον : in apposition with the subject.
13. *But if even that which is fearful were fearful to thee, thou wouldst lend a sensitive ear to my words.*
18. σέγγνωθι μοι ὅτι : "*forgive me that.*" θαρσαλέον : overconfident expressions were supposed especially to draw down the vengeance of the gods.
19. τεκνέφι : gen. τεκνέφι δίκαν : *for the sake of the child.*

EPIGRAMS.

THE number of epigrams left to us by Greek poets is very large, and they come from a vast variety of authors, as this type of literature always has a place. In large numbers of cases they were written as epitaphs, or monumental inscriptions in honor of the dead, in which cases they would be especially likely to gain remembrance and widely extended fame. Simonides had the fortune to live in the stirring period of the great wars of the Greeks with the Persians. His epigrams thus became associated with the grandest efforts and sacrifices of his countrymen.

We cannot always discover where each epigram was inscribed, nor be sure that all are attributed to their real authors. They have come to us in large classes of cases simply associated with certain names in the old collections known as the Greek Anthology. This authority, when unsupported, can hardly be relied on as better than a tradition, and beyond the name of the author even the tradition gives little light. The epigrams of Simonides have, however, the advantage of belonging to an age of especial historical interest, and with especial sources of information. We give a few of those which are associated with his name, especially those relating to the Persian wars.

I.

LINE 1. Διρφυες : Dirphys was a mountain in Euboea. PAGE 102
 πτυχί : under the shadow of the gorge, or *within the gorge*. The
 circumstances under which this epigram was written are uncertain.

II.

LINE 2. χρυσοφόρων : in early times, almost all of the gold of the
 Greeks came from the East, through the Persians. There is no proof
 of a gold coinage in Greece, certainly of any extent, before the time
 of Alexander the Great.

THE following five belong to the Greeks who took part in the
 battle of Thermopylae.

III.

LINE 2. χιλιδες πέποιες : this includes all the Peloponnesians,
 who at first guarded the pass, the greater part of them being after-
 wards dismissed by Leonidas (cf. Herod. VII. 202, 221).

IV.

LINE 1. Μειστής : (Doric gen.) the soothsayer, an Acarnanian
 by birth, who refused to leave Leonidas. A separate monument,
 with this inscription, was erected to him.

2. Σπερχαῖον : the Sperchius is a small stream which enters the
 Sinus Maliacus just north of Thermopylae.

VI.

LINE 3. τεθνῶσι : the verb is used in the perfect with the sense :
to be dead. 103

VIII., IX.

IN behalf of the Corinthians who were killed and buried at
 Salamis.

IX. LINE 1. ἀκμῆς . . . ἐπὶ ζυγοῦ : a sort of proverbial expres-
 sion, used repeatedly for extreme danger.

4. ἤψαμεν : we attached to, *loaded upon*.

X.

PAGE

104

**Ἀδεύμαντος* : Adeimantus was the commander of the Corinthian fleet, in the war against Xerxes. He was charged by the Athenians with cowardly conduct (cf. Herod. VIII. 5, 59, 94), but seems to have sustained a good reputation among the most of the Greeks. It is fair to say that the Athenian accusation has rather the appearance of a hostile invention.

XI., XII.

THESE epigrams are associated with the battle of Eurymedon, in which Cimon defeated the Persians, first at sea, and then on the land, on the coast of Asia Minor. If the received dates are correct, these cannot belong to our Simonides, as these would bring the battle the year after his death. Some authorities, however, place the engagement earlier.

XII. LINE 1. *ἔξ ὧ* : sc. *χρόνου*.

6. *ἔκατον* : in the first engagement at sea, Cimon captured two hundred ships ; he then followed the enemy to the land, and routed them, and, according to Plutarch, afterwards defeated a reinforcement of eighty Phoenician ships.

XIII.

EPITAPH upon a certain Leon, upon whose monument was a sculptured lion. It has even been conjectured that this was inscribed upon the monument of Leonidas, as Herodotus (VII. 225) refers to the lion sculptured there. There is, however, no external evidence to sustain this view. There seems to have been a fondness among the Greeks for the figure of a lion upon a soldier's monument.

LINE 1. *ὅν*, i.e. *τὸν κρείττοντα* : *and I guard the strongest of mortals*.

XV., XVI.

THESE are satiric epitaphs supposed to belong to Simonides.

XV. LINE 1. *τῶν αὐτοῦ . . . ἀπολλυμένων* : *at the death of one's own friends*. 105

XVI. LINE 2. Timocreon of Rhodes was an athlete, and also something of a poet. He was a bitter enemy of Themistocles, and

